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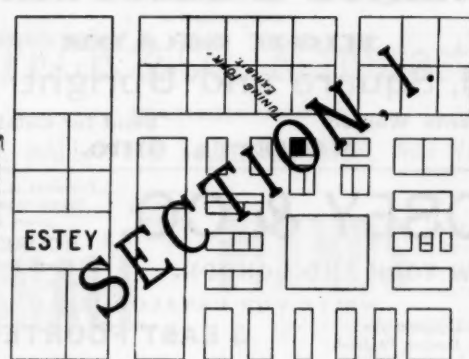
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NEW YORK, WEDNESDAY, SEPTEMBER 27, 1893.

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MR. VICTOR HERBERT has been practically nominated conductor of the once celebrated Gilmore Band. He will assume full control at the end of the four weeks' season which the band plays in Pittsburg. Mr. Herbert is in every way qualified for the position, and will doubtless infuse some of his vitality and musical enthusiasm into the performances of his organization. We congratulate both the band and Mr. Herbert.

MR. WILLIAM L. R. WURTS has written a very sympathetic memoir of the late Florian Oborski, the pianist and conductor, who did so much to advance the musical culture of Paterson, N. J. The book contains a portrait of Mr. Oborski, who was one of the warmest friends of THE MUSICAL COURIER, and also a detailed sketch of his useful musical career. Art lost a true friend in Mr. Oborski, whose private life was spotless and whose ideals were ever lofty.

WHEN the engagement of "The Other Man" terminates at the Garden Theatre Mr. Gustav Hinrichs and his opera company will begin an engagement of five weeks beginning, Monday, October 9. Leoncavallo's "I Pagliacci" and "Cavalleria Rusticana" will be given on the same evening, and other excellent selections will be presented. Perhaps Materna may be persuaded to sing once in "Fidelio." Altogether the engagement should be a popular one, as the ensemble of Mr. Hinrichs is excellent, and the

performances under his baton are very smooth. Manager T. Henry French's régime in the Garden Theatre about terminates at the end of this engagement. Mr. Palmer will be his successor.

THE "Sun" made a very curious mistake last Saturday. In the book reviews the following was printed:

Mr. Thomas Wentworth Higginson, who sees to it that the citizens of Boston and Cambridge shall have the best of symphony concerts, and who keeps himself busy also with his charming essays, has just finished still another undertaking for the good of Americans.

The usual accuracy of Brother Dana's mighty journal of civilization can for once be impeached. Col. Thomas Wentworth Higginson, the essayist, is not the financial backer of the Boston Symphony Orchestra, nor is he connected with it in any manner. Mr. Henry L. Higginson is the gentleman who controls the destinies of the famous orchestra.

THE Archimage Sar Peladan is preaching the faith in the French provinces. He gave a lecture lately at Saint-Enogat with the following program:

Ordre de la Rose + Croix du Temple et du Graal.

GESTE ESTHÉTIQUE III I (1890-94)

Au profit de l'Ordre

CONFÉRENCE-AUDITION

DU

PARSIFAL

De RICHARD WAGNER

Expliqué et commenté par le SAR PELADAN

EXÉCUTÉ AU PIANO PAR BENEDICTUS

Les fragments du Parsifal seront exécutés dans l'ordre suivant:

1. Prélude.
2. A. Entrée du Parsifal dans le château Graal.
B. Consécration du Graal.
C. Sacre du Parsifal.
D. Le Vendredi saint.
3. C. Enterrement du roi Titirel.
D. Retour du Parsifal au château du Graal.

The visitors at the little watering place are worthy Parisians who know what to expect. The effect on the natives is still to be learned.

AFTER LISZT, WHAT?

WHEN Franz Liszt made some suggestions over fifty years ago to the Erard people on the score of increased sonority in their instruments he sounded the tocsin of realism. It had all been foreshadowed in Clementi's "Gradus," and its intellectual resultant—the Beethoven sonata; but the material side had not been realized. Chopin, who sang the swan song of idealism in surpassingly sweet tones, was by nature unfitted to wrestle with the tonal problem. We find in his music abundant traces of the passé, the so-called "elegant" school of pianism.

The arpeggio principle had its attractions for the gifted Pole, who, however, used it in the most novel combinations and dared the impossible in extended harmonies. But the rich glow of idealism was over it all—a glow not yet sicklied by the impertinences and affectations of the Herz-Parisian school; for be it said, despite the morbidities and occasional dandyisms of Chopin's style, he was in the main manly and unaffected. Thalberg, who pushed to its limits scale playing, and made embroidered variant the end and not the means of piano playing—Thalberg, aristocratic and refined, lacked dramatic blood. With him the well sounding took precedence of the eternal verities of expression. Touch, tone, technic were his trinity of gods.

Thalberg was not the pathbreaker; that was left for that dazzling Hungarian who flashed his scimitar at Leipzig's doors and drove back cackling to their nests the whole brood of old women professors—a respectable crowd who swore by the letter of the law and sniffed at the spirit. Poverty, obedience and chastity were the three obligatory vows insisted upon by the pedants of Leipzig. To attain this triune perfection one had to become poor in imagination, obedient to dull, musty precedent, and chaste of finger. What wonder then that when the dashing young fellow from Raiding shouted his uncouth challenge to ears plugged up by the cotton of prejudice a wail went forth and the beginning of the end seemed at hand. Thalberg went under; Chopin never completed, but stood a slightly astonished spectator on the edge of the fray. He saw his own gossamer music turned into a weapon of offense. His polonaises were so many cleaving battle axes, and he had perforce to confess that all this noise, this carnage of tone, unnerved him, disgusted him. Liszt was a warrior; not he.

Schumann both by word and note did all he could for the cause, and to-day, thanks to Franz Liszt and his followers, Tausig, Rubinstein, d'Albert, Rosen-

thal, Joseffy, Friedheim and Paderewski, we can never retrace our footsteps. Occasionally a derelict idealist like the unique Pachmann astonishes us by his marvelous play, but he is a solitary survivor of a once powerful school, and not the representative of existing methods. There is no gainsaying but that it was a fascinating style, and modern giants of the keyboard could often pattern with advantage after the rococoisms of the idealists; but as a school pure and simple it is of the past.

We moderns are eclectic as the Byzantines. We have a craze for selection, adaptation; hence the pianist of to-day must include many styles in his performance; but the foundation, the keynote of all is realism, a sometimes harsh realism that drives to despair the apostles of the beautiful in music, and at times forces one to take lingering retrospective glances. To all is not given the power to "summon spirits from the vasty deep," and we have many times viewed the mortifying spectacle of a Liszt pupil staggering about under the mantle of his master, a world too heavy for his attenuated, artistic frame. But the path was blazoned by the great Magyar, and we can now explore with impunity the hitherto trackless region.

Modern piano playing differs from the playing of fifty years ago principally in the character of touch attack. As we all know, the hand, forearm and upper arm are now important factors in tone production, where formerly the finger tips were considered the end all, be all of technic. The Viennese instruments certainly influenced Mozart, Cramer and others in their styles, just as Clementi inaugurated the most startling reforms by writing a series of studies and then built a piano to make them possible of performance. With variety of touch—in a word, tone color—the old pearly passages, rapid, withal graceful school of Vienna vanished, or, properly speaking, was absorbed.

Clementi, Beethoven, Schumann and then Liszt forced to the utmost the orchestral development of the piano. Sonority, power, enormous dynamic variety and a new manipulation of the pedals combined with a technic that included Bachian part playing and the most sensational pyrotechnical flights over the key board, these were some of the characteristics of the new school.

In the giddiness produced by freely indulging of this heady new wine from old bottles an artistic intoxication ensued that was for the time fatal to pure scholarly interpretation. The classics were mangled by the young vandals who enlisted under Liszt's victorious standards. "Color, only color, all the rest is but music," was the motto of these bold youths, who had never heard of Paul Verlaine.

But time has mellowed them, robbed their playing of its clangorous quality, and when the last Liszt pupil gives his last recital we may wonder at the charges of exaggerated realism. Tempered realism is now the watchword of the school. The flamboyancy which grew out of Tausig's efforts to let loose the Wagnerian Valkyrie on the keyboard has been toned down into more sober, grateful coloring. The scarlet vest of the romantic school has been outworn; the brutal brilliancies and so-called orchestral effects of the realists are now viewed with more amusement than anything else.

We are beginning to comprehend the possibilities of the instrument and—of ourselves. Wagner on the piano is absurd, just as absurd as Donizetti or Rossini. A Liszt operatic transcription is as obsolete as a Thalberg paraphrase. Bold is the man who plays such in public. One rash pianist ventured on the "Masaniello" tarentella last winter, and at a Philharmonic concert, but he was politely hooted at in the press and otherwise. Realism in piano playing beyond a certain point is dangerous. We are in a transition period. With Alkan the old virtuoso technic ends. The new is being preached in piano music by Johannes Brahms, whose music suggests a continuation of Beethoven's last period with an agreeable amalgam of Schumann-like harmonies.

The gray is in fashion; red is tabooed. The drunken, tattered gypsy who dances with bell and cymbalum accompaniment in the Lisztian rhapsody is just tolerated; that is all. He is too strong for our polite nostrils. The Brahms' rhapsodies say more, for they deal not with externals but with soul states. The glitter is absent, brilliancy is wanting, but there is a fullness of emotional life, a depth and eloquence of utterance that makes Liszt's tinsel ridiculous. To this new school, not wholly realistic exactly, yet certainly not idealistic in its aims, is piano playing and

composing drifting. It is the decadence—perhaps an artistic "Götterdämmerung."

The nuance in piano playing is ruler. The reign of noise is past. In Saint-Saën's music sonority, brilliancy is present, but the nuance is necessary—not alone the nuance of tone but of expression. Infinite shadings are to be found where before were but the forte, the piano and the mezzo forte. Josefky taught America the nuance, just as Rubinstein revealed to us the potency of tone. As Paul Verlaine, the French poet, ceaselessly cries: "Pas la couleur rien que la nuance" * * * et tout le reste est littérature."

THE CENTENARY OF THE PARIS CONSERVATORY.

FOR a number of years, says Arthur Pougin, we have borrowed from Germany an interesting custom which is not only impressive, but which is far from wanting in moral character when it is not, as in that country, ignorant alike of tact and moderation, pushed to its furthest limits, and in consequence stamped in certain cases somewhat with ridicule and frivolity. I would speak of the celebration of anniversaries relative to great historical events, the birth and death of celebrated men, or to the creation of institutions useful to humanity, to art or science. If I have said that Germany brings ridicule sometimes on this order of ideas it is in effect because her people, more vain than proud, often push things to puerility, which, to not wander outside of artistic facts, we may see at every instant in the celebration of "jubilees," the intellectual interest in which is mediocre to the point of being absolutely null. Some singer of the second or third or fourth rank, some capellmeister of the theatre in a town of 20,000 souls, some wretched organist of a village church, will be the object of a solemn and enthusiastic manifestation on the occasion of the twentieth or the twenty-fifth anniversary of his "entry into this career" or of taking possession of the glorious post which they occupy by grace of circumstances or the confidences of its citizens. It is none the less true that this is an excellent custom when it is maintained within justifiable limits and when it has for its object the revival and the preservation of the memory of men and of things really memorable.

In this respect we live in France, by grace of the Revolution, in a period singularly prolific of anniversaries of this kind, through the fact of an accumulation, astonishingly rapid, of stupendous deeds such as no other people can show in its history. If the political and military side escapes me here, at least I can insist on one thing, the action of which has been singularly considerable in all that touches on the progress of art in our country. I would speak of the foundation of the Conservatory of Music, which, like the Conservatory "des Arts et Métiers," the Museum, the Normal School, the École Polytechnique and many other institutions of instruction, is due to the first Revolution. We have here, it seems to me, an event too important in what concerns the honor and glory of French music for its anniversary to be passed by unnoticed, and I think such a fact calls for a brilliant commemoration, and that nothing should be neglected to give to it all the importance that it merits in every respect. It is for this reason that it will not be too soon to think already, and to occupy ourselves from to-day with the means which we can put in motion to give to the celebration of this great artistic anniversary all the solemnity that it will admit of. This will be at the same time an opportunity to pay to the memory of old Sarrette, the véritable founder of the Conservatory, who urged its creation with such constant and such masculine energy in the midst of the dangers and perils by which he was surrounded, the homage which is well due to the organizer, truly too forgotten and too neglected in an institution so useful, so glorious, and which we may well say does honor to France.

I say that Sarrette, who dowered his country with an institution so useful, and which has never ceased to be so flourishing, is really too neglected, and has never had the recognition that he merited. I have the proof of it in a letter which I received fourteen years ago from his son, Jules Sarrette, dead to-day and well on in years at that time, a letter in which he protests, very justly, against the forgetfulness in which we have left the name of his father, and demands that his name should be given to one of the new streets of Paris.

Jules Sarrette had reason to testify his recognition to the National Convention, owing to which his father was able to found the Conservatory, and to Napoleon

I, who had encouraged an institution of which he had understood and recognized the great usefulness. He was not able to do the same by the Government of the Restoration. This, in hatred of the régime to which they owed the existence even of this admirable school, began by rudely closing it, disbanding its staff, and in dismissing like a valet, with a coarseness of which one can have no idea, the man of heart and intelligence who after having created it had vowed his life to it. Next, as if in spite of all, they were obliged to recognize that this school had become indispensable, they finished by reopening it, but in the most deplorable fashion, by removing its title of Conservatory, which, it appeared to them, sounded, too much, of its Revolutionary origin, and in giving to it that of the "Royal School of Music and Declamation," and by removing also its director, whom they replaced by a "general inspector," by reducing to ridiculous proportions the number and the treatment of the professors, by diminishing in fine its receipts and expenses in such a manner that it became impossible to even warm the class rooms, and they were reduced in the winter to burn the furniture and instruments, among other things some superb pianos, the value of which to-day would be double, and the destruction of which, unfortunately compulsory, was a veritable act of vandalism.

The force of circumstances aiding it, the Conservatory finished nevertheless by knowing better days. Its title was restored and its director was restored in the person of Cherubini, under whose hand it refound its ancient splendor. Its budget in fine was re-established on almost normal conditions. And if unfortunately that budget remains to-day beneath its real wants, if on the other hand while they reconstruct and install with all the space and all the comforts desirable all our great establishments of superior instruction—the Sorbonne, the Museum, the école de droit and the School of Medicine—the Conservatory remains miserably and insufficiently lodged, still, whatever may be said, and whatever may be the value of certain criticisms more or less sincere, more or less disinterested, we can affirm that its teaching is certainly at the height of musical civilization, that it responds to all needs, that it defies rivalry, and that the renown of the school is immense all over Europe, where its superiority is recognized by all.

It would be difficult in fact to find in musical teaching a staff more brilliant, one might say more glorious, than that which the Conservatory has attached to itself since what will soon be a century. During that space of a century there has not been, so to say, a single one of our celebrated artists who has not been devoted to it and who has not held it an honor to belong to it; and those who were not celebrated were assuredly always chosen from among the most skillful and the most distinguished. I need not inscribe here the names of the present professors, whom every one knows and who are in everybody's mouth. But perhaps it will not be useless to recall those of the old masters whom this noble house can cite with pride and who have so powerfully contributed to its prosperity, to its brilliancy and its glory. Here is a kind of "golden book," which one may open at hazard, at no matter what page, with the certitude of meeting there one or many of those artists which the country is proud to count among the number of her children.

To begin, in composition and theory: Méhul, Cherubini, Gossec, Lesueur, Monsigny, Martini, Catel, Boieldieu, Berton, Grétry, Carafa, Daussoigne, Dourlen, Paër, Panzeron, Leborne, Rodolphe, Reicha, Adolphe Adam, Halévy, Reber, Clapisson, Victor Massé, Ernest Guiraud, Léo Delibes; for simple or dramatic singing, Mengozzi, Garat, Richer, Martin, Lays, Blangini, Plantade, Manuel Garcia, Bordogni, Mrs. Cinti-Damoreau, Galli, Ponchard, Levasseur, Adolphe Nourrit, Pellegrini, Moreau-Sainti, Duprez, Faure, Révial, Mrs. Pauline Viardot, Couderc, Mocker, Obin, Battaille, Fontana; for piano, Louis Adam, Pradier, Jadin, Zimmermann, Mrs. Coche, Mrs. Farrenc, Henri Herz, Marmontel, Le Couppey, Mrs. Massart; for violin, Baillot, Rode, Gaviniés, les deux Kreutzer, Grasset, Biasius, La Houssaye, Habeneck, Alard, Girard, Sausay, Charles Dancla, Massart; for violoncello, Baudiot, Duport, Romberg, Levasseur, Franc-homme, Norblin; for harp, Naderman, Labarre, Prumier; for organ, Benoist, César Franck; for wind instruments, Devienne, Hugot, Tulou, Vogt, Verroust, Sallantin, Klosé, Gebauer, Delcambre, Ozil, Berr, Dauprat, Gallay, Meifred, Dauverné; lastly, for dramatic declamation, Darcincourt, Fleury, Dugazon, Grandmesnil, Monvel, Talma, Granger, Lafon, Michelot, Saint-Fal, Saint-Prix, Provost, Samson, Augustine Brohan, Miss Mars, Rachel, Régnier, Monrose, Beauvallet, Bressant, &c.

It can be imagined, with such a selection of professors, that the Conservatory has had a brilliant past; that its superiority, so strongly established from its birth, has been maintained for a century intact, unto this day, and that its history has been that of one of the most solid, artistic institutions that can be mentioned in the musical annals of Europe. It is this

existence, already secular, that we would wish to see celebrated with all the brilliancy with which such a solemnity can be surrounded, and it seems to me that it is not too soon to think of it, to discuss it, to prepare it, to make, in fine, of this anniversary a festival worthy of it, worthy of art and worthy of France.

THE MODEL WAGNER PERFORMANCES AT MUNICH AND BAYREUTH.

EVERYBODY is disgruntled about them says Rene Renard: the enemies of Possart and the "new course" at the Munich Court Theatre, because the financial success will, like a kind of Guelph-fund, strengthen the Régime Possart; the rest of the natives on account of the colossal price of admission; the strangers on account of the infernal heat, which weakened the pinions of their enthusiasm, already sufficiently laden with beer; and Mrs. Cosima and her disciples on account of the absence of Weingartner, because she fears that many a pious pilgrim will keep aloof from the Kaaba of Bayreuth, in which alone there is salvation, during the year 1894, &c. Mr. Possart, however, stands smiling on the Capitoline hill of success, and strong in the irony of facts, disavows like the Roman Dictator, from evening to evening, the voices of prophets and augurs, who prophesied from the entrails of chickens and wheaten cake a lamentable fiasco. But let us leave all this. Here the means sanctifies the end. Money is required for the intendant's treasury, and if it can be obtained in no worse way than by the careful preparation and splendid execution of the works of Richard Wagner, we may be content.

A thoughtful comparison with Bayreuth must convince every intelligent person that the representations at Bayreuth were in general on the same high artistic plane as the latest Festival performances. If some rôles, as that of "Alberich" for example, were not well filled, if the sonorous effect of the covered orchestra was not attained, if in details there was weakness, if before all things the consecrated atmosphere of the Festival House was lacking, all this arises from unavoidable conditions. On the other hand we can point, quite apart from the musical achievements of the noble orchestra under Levi and Motl, to a series of individual performances which certainly reach the best that has been done in Bayreuth since Wagner's death. I need only mention the "Sachs" of Gura, the "Tristan" of Vogel, the "Isolde" of Mrs. Sucher, and Mrs. Temina, Bettaque, Dressler, &c.

But what gave special importance to this Model Performance is the breaking through of the orthodox Bayreuth style, which, based on superficial, petty, falsely understood relics of tradition, has become so powerful that every intelligent friend of the grand art and the ideal strivings of Wagner must now be thankful to Mr. Possart that he gave to the performers opportunity to show how, under the free development of individuality the representation of these works can be perfectly successful.

What Mrs. Cosima, with her servile Squires of the Grail and Caesar-swinging Paladins, among whom very many æsthetic "hurrah-boys" and very few good artists are to be found, seeks to place instead of the serious tradition of her late husband is a personal and Messian cultus, a tasteless sort of performance, with a considerable tendency toward the Oberammergau style, and at the same time a treatment of

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representative individuality, which is totally opposed to Wagner's spirit, and which seek even to suppress or banish the master's friends and approved directors. No one can deny that Mrs. Cosima is a woman of genius, strong will and high merit, but the manner in which the inheritance of Wagner is ruled under her sceptre, leads inevitably to the ruin of Bayreuth. Let us wait till "Parisfal" is set free, let us wait till other great theatres, following the example of Munich, set on the stage "Model Performances," which will certainly happen, and then what will be left of Bayreuth?

The works of Richard Wagner form the sacred property of the whole nation, of the whole world of culture; and this, the only true heir, demands that these works be given free and everywhere and not be cribbed, cabined and confined to the separate tabernacle of fanatic sectaries and rival favorites for the glory of any occult religion.

Slavish imitation of the Wagner style cannot be deemed identical with the progress of musical art, nor can those norms and baroque Tables of Law be regarded as a law to the theatres and the artists who are thrust on the audiences at Bayreuth as impeccable "types." On one hand is narrowminded Epigonism, on the other a sentimental, jealous pettiness and baroque fetishism, both contrary to the spirit of Wagner, to the spirit of free, grand, independent creativeness. Although these views have been diffused for a long time in the circles of professionals and friends of modern art, they have hitherto been little more than alluded to. The Munich performances, however, have given proof of the truth, and the truth must come to light.

THE WEINGARTNER CASE.

THE General Intendant of the Royal Theatre, Berlin, has sent to the Munich "Neueste Nachrichten" the following statement to correct the current reports:

"At the beginning of June it was announced on the part of the Royal Theatre Intendant of Munich that Weingartner would conduct the Wagner performances. On June 22 Mr. Weingartner sent in a request for a vacation, in which he wrote (textually): 'I expressly state that this request is made simply from regard for my health and with no view of any artistic work elsewhere. I have likewise for the period of my vacation declined all foreign artistic activity.'

"After the request for a vacation had been confirmed by a medical certificate it was granted. On July 24 Mr. Weingartner forwarded a request for permission to conduct at Munich. This request was refused on July 28, as it was contrary to the interests of the Royal Theatre that the vacation required, according to the medical certificate, for the restoration of Mr. Weingartner's health should be broken by artistic work. The medical certificate reads: 'Mr. Capellmeister Weingartner has been suffering for five days from intermittent neuralgia, which affects his whole nervous system. In order that his condition may not become worse, and that he be restored to health as soon as possible, the greatest abstinence from artistic work is urgently enjoined. To the truth whereof certificates—Berlin, June 25, 1893—Dr. Strauch, Sanitätsrath.'

"Mr. Possart by a telegram on July 24 supported Mr. Weingartner's request. As the reasons for declining Mr. Weingartner's request must have been valid with regard to Mr. Possart, no answer unfortunately was made to Mr. Possart's request. There was no intention to create any difficulties for the Munich Court Theatre. The trouble experienced by the management of the Munich Court Theatre must be referred to the fact that Mr. Weingartner apparently forgot, in due time, to inform Mr. Possart of the assurance he had given in his letter of June 22 that he had refused all artistic work during the period of his vacation; and that Mr. Possart was perfectly ignorant of the state of affairs was now clear, but nothing could be imagined on our part. How far the General Intendance of the Royal Theatre was from throwing any difficulties in any way of the Royal Bavarian Theatre, or rather how fully it attempted to meet its wishes, is clear from the fact that to Mrs. Sucher and Mr. Lieban, a vacation for the whole month of September was worthily granted, although these members of the Royal Opera could be with difficulty spared, and that owing to their absence, there were difficulties in arranging the repertory.

"The General Intendance of the Royal Theatre, SEPTEMBER 6, 1893. "COUNT HOCHBERG."

RACONTEUR

THE WOMAN WHO LOVES CHOPIN.

"O triste, triste était mon âme
A cause, à cause d'une femme."

—PAUL VERLAINE.

HER eyes were secret. I called her Juno. She was an Amazon with the smile of a child, but her eyes were secret.

I am a pianist. With my mother's milk I sucked in music, and often in childhood I hung half out of my bedroom window with my heart aching because of faint distant music. Sweet, hot nights heavy with desire, thick and tremulous with longing! Music then was more concrete than the life about me. It spoke to me, but I understood not the tongue. I was as a man who hears a lovely language for the first time. Its assonance, its rhythm, its curious inflections and accents thrill his ear. What cares he for the sense! Perhaps when he masters its meanings it is no longer so beautiful.

Such is life, such is art. Besides being a pianist I am a philosopher. I have been told so.

After grasping the grammar of tone I am still far from comprehending the sphynx-like questionings of Chopin's music. His music, like the echo of fallen star dust, tells of experiences not vouchsafed to many mortals. His tender and mysterious nocturnes, his polonaises filled with booming noises, his capricious mazurkas and valse, the terrible scherzos relating tales of anguish and sorrow! All this intensely personal music, music without counterpoint on our globe, moved me strangely. Few poets touch me as Chopin. A score could not interpret him. Edgar Poe reflects his sombre moods, Paul Verlaine his veiled, mute utterances, when sound and sense blend into divine cadence. When Verlaine chants in subdued accents:

Le soir tombait, un soir équivoque d'automne,
Les belles se pendant rêveuses à nos bras,
Dirent alors des mots si spécieux tout bas
Que notre âme, depuis ce temps tremble et s'étonne.

I feel languid thrills, like pain smothered in hashish. I play Chopin daily, but my sufferings increase. Mine is the malady of the soul, a spiritual paresis.

She sat facing me at a Spanish café last summer. The night was a clear blue-in-blue and the wind sparkled with vernal promises.

Yet it was July.

I spoke a few words, but the eyes refused me their secrets. A gorgeous creature with the fine, free carriage of an Andalusian peasant. Her hair was of neutral tint, and she made speech in a contralto that touched me as the sound of an English horn. I knew her name. But I called her Juno; she was Juno, and when I spoke of Chopin the hues of the peacock's tail flamed for a moment in her secret eyes. "I am the friend of a pianist," she said. I eagerly asked his name. She said that it Jubbs. Odious name! She promised to introduce me.

July 13.—Juno and Jubbs called last night. He is a handsome man. He plays Kalkbrenner with a fat, fashionable touch. Juno was entranced. She sat close to the piano, her lips slightly parted, her eyes more secret than ever, while Jubbs played with a certain healthy touch the rondo by the Gallic Chalkburner, as we would say in English; the "Bella Capriccioso," by Hummel; a part of the first movement of that master's A minor concerto, and a dainty trifle by Dussek. Juno declared it all perfection. She gave Jubbs a glance that set my blood boiling and made him twist his moustaches complacently.

Jubbs was very emotional.

They arose to go. I begged them to stay. I would order for them "la bière de Munich," but they went without it, and without even asking me to play.

I was in despair.

July 20.—That woman Juno haunts my life. I sit down to play Czerny and I hear a perfumed rustle of skirts, and straightway I fall to playing Chopin and musing. It is but an illusion. I have not seen her for a week. I shall write or die.

July 21.—I have received an answer. She says that she will take luncheon with me willingly, and hear

me play with pleasure. I count my money eagerly, for Juno has an excellent appetite.

July 22.—She has gone and I am in a delirium of joy. Juno loves me, loves me! After she had eaten a large sirloin steak with mushrooms she came with me to my apartments. I saw that she was bored when I proposed music, and as I lifted the piano lid a slight yawn escaped her.

"Play some Hummel," she said languidly. "My name isn't Jubbs," I said cautiously.

She smiled, and lifting those great antique lids of hers I caught a glimpse of dreamland, like a strange landscape illuminated by the fall of a green meteor. I shrugged my shoulders, for I knew what was coming. Then I struck a few firm enigmatic chords in G minor, and I saw Juno shiver.

Straightway I began the mysterious prelude to the G minor ballade with its difficult clinging upward tones, whereon the soul steps furtively, for one false move would plunge it into the abyss below. Then as my fingers grasped that marvelous, yearning first theme I saw under the rims of Juno's eyelids a strange, golden glance. She heard Chopin for the first time. My spirit took the bit between its teeth and I drove furiously through that darkling twilight where tender rifts of tones are extinguished by the menace of the approaching storm. Once did we hear the music of the valse, but its few bars were crushed by the shrill wind. Back came the first theme, threatened, coaxed and then paled before the explosion of the elements.

Just after the passage in double sixths, which I played with singular and harsh persistency, I paused and bathed my glance in Juno's eyes, no longer secret, but blazing with unmentionable things. Then I let loose the dogs of war and the tempest came sweeping down, effacing all memories of the past. Down, down thundered those chordal masses in G minor; crackling and prolonged was the sound of that daring A flat; the scales at the close were as the clangor of great brazen pans, and with the shrill death scream of some huge disgusting bird the ballade of fierce Pains and Noises ended.

She kissed my hands with hot, moist lips.

July 28.—Jubbs and his Herz scales and Doehler arpeggios is defeated. Juno refused to listen to him last night and I repeated once more my magnificent performance of the G minor ballade. I say "magnificent" because I am a pianist and pianists are modest. Jubbs does not like me, and before the evening was spent we fell into a furious argument about modern methods of playing.

"Chopin," said Jubbs, "is a chromatic disease."

"You read that somewhere!" cried Juno fiercely. Jubbs grew pale with rage, but being a big, handsome man he controlled his wrath.

"Hummel," I replied, "is dryrot!"

"You made that up yourself, you clever man," said Juno, looking at me approvingly.

Then I knew she loved me.

August 1.—We spend our time speaking of Chopin. She calls me Frederic, and I have to study Polish, which is difficult. The other night she asked me what "Zd!" meant, and when I told her it was Paderewski's middle name she kissed me on the mouth. I love Juno; I love Juno even better than Chopin or

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imported beer, and I study night and day the études and preludes, for I secretly tremble at the thought of losing her. I am not bad looking, but then she left Jubbs, handsome as he was, for me, because I played Chopin. My God! What if she met someone who interpreted Chopin better than I do! But, pshaw! that's impossible. I am a pianist, and pianists are modest.

August 5. Jubbs is studying Chopin. Juno told me so. He went to the country and stays in his room all day practising. I do not fear him, however, for his style is hopelessly antiquated and he can never change it so as to master the subtle, shifting hues of Chopin's harmonies.

August 12. A week has passed, a week full of proud ecstasies, for I have been playing the F minor Ballade and Juno fainted, great, strong woman that she is, when I rushed ferociously into the coda. [The coda of the Ballade, of course; you know it!]

August 13. Unlucky day. Juno has promised Jubbs to visit him in the country for one day. He has mastered the Polonaise Militaire, op. 40, he wrote, and wishes to play it for her approval. In vain I stormed and threatened. She had made up her mind to go. She is a woman and curious. The thought of Jubbs playing Chopin piqued her curiosity, and go to visit she would, despite all my anger and blandishments.

To offset Jubbs I promised to play for her the Polonaise-Fantaisie, op. 61, but even this melodic bait failed. Juno went to the country this morning, and I stayed indoors, filled with vague unrest, and played only compositions by John Field. Chopin had too many memories.

August 14.—I saw Juno this afternoon. She is changed. She is cold. When I asked her how Jubbs played Chopin she laughed heartily and then sneered. Her eyes are again secret. My heart beat heavily and my spirits sank. I think there is a storm brewing.

August 18—I have not seen Juno for four days. God in heaven! Is she avoiding me?

August 21.—She no longer loves me. I will kill Jubbs to-morrow. I am a pianist and have spoken.

August 22.—I did not kill Jubbs to-day. He wouldn't let me. When I spoke to him about it he said, oh so sadly: "My friend, you won't kill me; I am nothing to Juno."

The color rushed into my face. "Did you play Chopin for her?" I exclaimed eagerly. "Yes," he said moodily. "I played Chopin for her, and when I finished she asked me when the next train left for New York." I thanked him warmly.

August 26.—What is the matter with Juno? She looks radiantly happy, but avoids me as if I were a viper. Heavens! She no longer loves me. I implored her to listen to me play the Allegro de Concert, but she only shook her head and smiled. What villain has taken her from me? Not Jubbs, whose clothes hang on his once portly frame and who looks the picture of woebegone misery. I, too, am suffering the parching thirst of the damned in a waterless hell. I, too, shudder as I look in my mirror, for the woman who loves Chopin no longer notices me, Cursed Pole, damn thy magic and black art, thou hast taken from me the soul I loved!

August 31.—This can not endure much longer. I do not touch my Steinway and loathe the taste of food. I saw Juno yesterday and in the company of a tiny little man with the face of a renegade priest and the eyes of an evil sphynx.

Who could it be?

September 3.—Misery, misery, misery! I went into a piano wareroom to-day, and hearing exquisite music at a distance I eagerly followed the harmonic trail, and soon located it in one of the rear rooms inclosed in a glass partition. And then, God! what did I see? A picture that is etched forever in fire on my poor brain. At a piano sat the little stranger, and almost embracing it as she leaned over the instrument was Juno, my Juno, Jubbs' Juno, with her eyes wide open, drinking in the marvelous music made by the treacherous velvety fingers of the unknown pianist. I clutched at an upright piano to prevent

me from falling, and my brain whizzed with flaming noises. Then I listened. Chopin's F minor étude, the one in op. 25, was being played as I never heard Chopin played before, and Juno's whole soul went forth in her glance. I had seen enough. She loved the newcomer and I was forgotten. So was Jubbs. I rushed away muttering, aloud "It must be Pachmann or the devil!" Some one overheard me and politely remarked, "The devil is at home to-day." I heard no more but sought oblivion.

*** Yes, it is true. She loves me no longer. She loves another Chopin player. I will not acknowledge him my superior, for am I not a pianist also? She loves him, Juno loves Vladimir de Pachmann. Oh misery, oh mockery! Oh monstrous paradox! To-night I shall kill myself, or else study the autoharp.

The rest is silence.

Some Reflections on Harrison M. Wild's Organ Recital at the World's Fair.

BY EMIL LIEBLING.

I KNOW very little about the organ, and am therefore fully qualified to write up (or down, as the case may be) an organ recital; and yet, strange to say, I once played that noble instrument, and can claim the honor of being one of Mr. Eddy's predecessors at the First Presbyterian Church of our city, in the early days when Dr. Mitchell was the pastor and James Gill the choir master. I never was familiar with organ lore, never could master that third staff, and never was known to land on the pedals with both feet at once. During my rather brief career as organist I probably improvised more organ points on the manuals of that organ, while my left foot rested in safe seclusion on one pedal, than have ever been played there since. I might plead in extenuation that I played from necessity and not from choice, and yet it is a comforting thought that when the history of the organists of the First Presbyterian Church of Chicago comes to be written the biographer will no less volens have to include me.

My criticism therefore is not technical; the organist is perfectly safe in coupling the viola di gamba to the 15th, and the trumpet to lieblich gedackt, while at the same time using the pneumatic stop to ring up the fire department when I am around. I simply state my likes and dislikes, and am moreover hampered by this limitation, that I must like the organist in order to admire his performance; in this case I am happy to state these two requirements fully met.

Among those who preceded Mr. Wild are Mr. Eddy and Mr. Guilman; I was unfortunately prevented from hearing either of these eminent artists at the Fair. The distinguished Frenchman gave, I understand, a private performance before invited guests at the Auditorium, which I could not attend as my invitation had been miscarried by the United States mail. I have also heard lots of nice things said about Mr. Woodman's organ recitals; and Charles Herbert Clarke, your gifted New York tenor, who attended Wild's first recital, seemed to feel that the playing had never been excelled by any one he had ever heard.

It is interesting to note the cosmopolitan character which the programs of American organists assume; all countries and all classes of music are equally presented. It is quite different in Europe, where Guilman's music, for instance, which is a household word to Americans, is just beginning to gain a foothold in Germany.

How differently the same music sounds to different people who are equally competent to judge! Thus I was told by one authority that Guilman's playing was a constant non legato, while another equally reliable artist extolled the merits of his perfect legato. Where doctors disagree, &c.

I rank Guilman very high. His D minor fugue is as good and serious a fugue as Bach ever wrote, and in all his works he shows exquisite taste, fine musical invention, emotionality of a high order and complete mastery of all musical resources. His coming was a distinct musical event.

As to the organ I liked it; I do not see why an American name on an organ is not just as good as a Silbermann or Walcker. It is the same case with pianos; old idols are constantly being swept away by the ruthless broom of time, and the public has long ago learned to ask: "What's in a name?"

Of course every artist has his favorite instrument, and if so, why not? It concerns no one, and as long as the public hears the best music performed artistically on a good instrument its interests are served. I am informed that the leading gong and tam-tam manufacturers of China retain artists to represent their instruments, and that even the Australian Bushman develops experts, who devote themselves entirely to demonstrating the excellent points of certain makes of the boomerang at county fairs. You have to be a musical "gourmet" to appreciate a really first-class in-

strument; the average listener never hears the best quality of tone which an instrument is capable of producing; and peasants can appreciate a ham sandwich or a dish of oatmeal, but it takes a highly cultivated personality to do full justice to the tender sentiments which a "filet mignon à la soubise" can inspire.

As to the management of Mr. Wild's recital by the Bureau of Music, it left nothing to be desired, although it introduced several features of decided novelty in its treatment of the artist. It is not often that the performer enjoys the privilege of paying for the attendance at his own concert, but Mr. Wild not only paid his admission to the Fair on that day, but also had to patronize the public washrooms, as the dressing rooms at Festival Hall had with rare foresight been kept securely locked. The claim that other organists had all the tickets furnished them which they desired I reject as a base insinuation and a reflection on the Bureau, which I know would not be guilty of invidious favoritism. Well, Mr. Wild can console himself with the thought that his recital was worth every cent he paid.

The location of the Festival Hall, where the organ is located, is admirable. The engineers of the intramural trains which pass every minute perform a solo on the whistle whenever they pass the hall, and thus lend an unexpected variety of effect, in which I am pained to say the organ does not always come out on top. The same felicity of selection distinguished the old exposition building, where Thomas used to give his promenade concerts, and where you could hardly hear yourself drink for the noise of the locomotives.

There seems to be an uncertainty in the minds of those who have been retained by the bureau for musical services as to the exact conditions under which they are to appear; the artist for instance is informed that he is likely to appear on certain dates, but no hour is given; this is somewhat tantalizing, but serves to keep up his interest in the affair. He writes—no answer; cajoles—no answer; threatens—same result; calls—gets no satisfaction; finally he urges that while any hour would be agreeable to him, yet his friends could not very conveniently attend at midnight, and that he would really like to have it arranged so as to make it accessible; finally the recital is arranged at 12 o'clock, when everybody is hungry for everything but music.

There is no lingering doubt left to the public as to when the recital is over, for the Columbian guards at once shout: "Out, out—get out, quick!" This has the same exhilarating effect on the motive power of the people as the quickstep which is played when the theatre is over.

A beneficent genius hovered over the recital and effectually kept in check the imp of Satan which interfered with the mechanical workings of the organ on former occasions, and notably with much unfortunate inappropriateness at Mr. Guilman's recital. It would really seem as if it was advisable to adopt something stronger than water for organ motor purposes. Faith will move mountains, but water cannot always be relied upon to move an organ, at least not in Chicago.

Mr. Wild presents the anomaly of uniting a piano technique on the organ with an organ legato on the piano. He excels on both instruments and his piano technique stood him in good turn in the G. minor fugue of Bach and the Toccata by Widor. The fantasia preceding the fugue seemed to me a trifle fast, but the tempo of the fugue and its clear exposition left nothing to be desired. Mr. Wild displayed considerable orchestral sense in the manner by which the different entrances of the theme were introduced. Three shorter pieces, Buck's "At Eve," Spinney's "Vesper Bells," and a pastorella by Wachs showed his complete mastery of sound effects. The different registers were employed in the most ingenious and delightful combinations, and I feel that Wild can really lay claim to pre-eminence in the matter of registration. Organ builders will readily perceive how valuable such a man is for exhibiting the instrument. Mr. Wild's mode of registering may be studied to great advantage by organists.

The intramural railway interfered somewhat with the softer effects of the smaller numbers. The Widor toccata, which is in the form of a most stirring and exciting perpetual motion, was played with unswerving dash and fire, and Lefebure-Wely's brilliant march brought the recital to a fitting close. Mr. Wild, though an advocate of memorizing, used the scores, but turned his own leaves. We are to hear in the near future Mr. Middelschulte, formerly of Berlin.

Additional matter of interest could be furnished concerning the doings of a semi-fashionable committee, who pass on amateur performances down town, and then send the victims to a so-called professional committee at the Fair; sort of a purgatory arrangement. A committee where applicants are permitted to play or sing six bars and are then passed upon; which arranges concerts at the Woman's Building and then informs people who have been requested to appear that they will not be required to assist; a committee which after passing an applicant by a majority of votes tries to reconsider the decision, but is ignominiously beaten at every point by the young lady whose mother was in excellent fighting trim—but time forbids. Perhaps more anon.

MUSIC SENT FOR CRITICISM.

Chappell & Co., London.

TITO MATTEI, *Through Sunny Spain.*

Singers who wish to escape from the monotony of the ballad (the English drawing room ballad) should look at this song. It is marked ballad on the title page and immediately above the first page of the music; yet it is not a ballad in the generally accepted sense; for the opening prelude is an allegro con brio. The voice begins with a bolero ("tempo di bolero"); then occurs an allegretto in triple time, followed by an allegretto in common time ("tral la la"), which ends the first verse.

It is a very bright and spirited song which passes from major to minor, from common to triple time, and from one speed to another with freedom, and therefore shows no trace of the sickly melancholy or lackadaisical suspirations of persons called exquisites, who, dying with ennui, like to have their lachrymations and fancied sorrows set to soft music. In the words of Tennyson it is not "such as moans about the retrospect."

At a social gathering when all is bright and gay—when mirth loving souls meet to mutually refresh one another in thought and spirit—such ballads are an infliction. This bolero will be found much more in keeping with the occasion, and correspondingly welcome.

J. & J. Hopkinson, London.

ARTHUR SOMERVELL, . . . *Studies in Piano Technic.*

"Studies in Piano Technic, for the Use of Students" is the somewhat tautological title of this little book, which at first leads one to suppose it to be intended for real students who are scholars. But the preface says: "It is intended rather for the use of students who cannot devote more than an hour or two a day to practicing," and a glance at the contents shows it to be a first book of thirty-two pages.

Although the work is published in England, foreign fingering is used; therefore it will be available here, and may be had of Novello, Ewer & Co., who import it.

Those persons who wish to find a series of studies which not only show how to finger scales and execute five finger exercises with speed, but also give some instruction respecting the proper rendering of two or more melodies simultaneously, are recommended to procure this work.

Such advice is rarely found in first books, although without it a pupil cannot learn how to accompany a simple glee or even hymn tune intelligently. For this reason alone it may prove useful to teachers generally.

Wm. A. Pond & Co., New York.

C. C. MÜLLER, *Exercises in Harmony.*

The celebrated composer and theorist Mr. C. C. Müller, who has for many years studied the art of teaching, and applied his system of harmony continuously at the New York College of Music and kindred institutions in Brooklyn, here puts forth a new edition of his tables "for the writing of elementary exercises in the study of harmony" and also a "supplement to Series 1 and 2" of these exercises. Great experience in teaching has led to certain modifications being made in the verbal directions and the choice of musical phrases as examples, in order to smooth the path for learners so completely that at no stage of the study will apparently insurmountable difficulties be encountered that might discourage them.

This work, which in its completeness begins with the determination of intervals and the construction of good four part harmony, bass and figures being given, ends with the providing of three good singable parts to proceed with a given melody. The whole is arranged in conformity with S. Sechter's "Fundamental Harmonies."

All the different books leave vacant staves in which the various exercises may be written, so that the pupil may be spared the necessity of providing also a manuscript book. The various exercises show that great pains have been taken to grade them carefully as regards degree of difficulty.

By restricting students in the choice of chords and keeping altogether in abeyance the idea of vast possibilities in the harmonization of melodies Mr. Müller has made it possible for a student to write natural and unaffected harmonies to a given melody satisfactorily in the first place; then as skill and experience increase, unfolding more elaborate chords and styles of treatment, to make him expert as a writer and also competent to criticise the still more elaborate harmonizations of the greatest composers.

Now that our music schools are becoming aware of the fact that a little theoretical knowledge of the chords assists piano pupils greatly in the acquisition of complex figures based upon the arpeggio, the study of harmony is becoming universal. This work will please instructors, and especially those who do not wish to give a text book so large and exhaustive as to appall a beginner.

The John Church Company, Cincinnati, Chicago and New York.

W. L. BLUMENSCHNEIDER, . . . *A Song of the Sea.*

A thoroughly manly subject, treated with masculinity, and suitable for a chorus of men's voices, is not so frequently found that this work should be left unmentioned. The four parts of an ordinary quartet are here occasionally

subdivided, and there are incidental solos for tenors and bass singers. There is no accompaniment, the solos being supported by softer and slower passages sung by the associated voices. It is therefore available on all occasions when a party of music lovers are assembled at yachting parties, picnics, &c.; but it specially deserves the attention of large choral bodies for concert purposes, and is more worthy a place in programs than the large majority of pieces chosen, which too often depend upon delicacy of rendering for their due effect, and therefore can rarely be made entirely suitable for an immense chorus. This piece is not sentimental, but strong and as breezy as a Diddin song. It has the true Saxon ring, and the words are not only mostly monosyllabic, but well suited for the production of good musical qualities, especially upon the highest notes. For these and many other considerations the piece is unreservedly recommended. It is so good as to rank as a companion to the well-known English glee, "When Winds Breath Soft" (Webbe). This is said to indicate its peculiar character, as well as in praise of its technical workmanship. The words are from "Good Housekeeping" and the music is dedicated to Mr. Emil Liebling, of Chicago.

Breitkopf & Hartel, Leipzig.

LUDWIG BONVIN, *Drei Tonbilder.*

SECOND NOTICE.

The composer of this work has introduced a new style of thematic development. In the first notice doubt was expressed regarding his intentions in connection with the signification of these movements; but there is now no longer any doubt whatever respecting these with reference to the technical treatment of the themes, for he himself has published an explanation of the workmanship. It has been shown that the third movement is in the style and form of a scherzo.

The clues to the comprehension of the other two movements now to be given illustrate the composer's highly original ideas of development.

The violins lead off with a sort of fugal theme of fourteen notes. The first four of these are as the first four notes of a descending major scale.

Now, whenever four diatonic notes descend similarly this must be accepted as a development of the theme. The violins proceed for nine long (andante) bars, and then quite casually (as it were) play four descending notes, which although they are at another speed and have their tones and semitones rearranged, and do not begin a phrase, and are given a totally different expression having other bowing marks, and then proceed with wholly irrelevant matter representing another order of ideas, yet the mere use of this descending tetrachord is claimed to be an entry of the subject.

In the following bar, where as many as six notes in descending order occur, some of which are chromatic and also have different marks of expression and do not begin the phrase, nor proceed as if the claims of the theme to be noticed deserved any further consideration, yet this must also be regarded as a respectful and satisfactory treatment of the subject; in fact its entry.

The second movement gives some interesting illustrations of what one may expect when this extraordinary notion of theme elaboration is freely carried out. It will not be necessary to study counterpoint; for unity may be attained in the following novel way: Write a theme. Let some sustained note be varied by alternating it with the semitone below. Now if you have a holding note anywhere in the score, cause it to be deflected and restored in this way, and there at once is a reference to your theme.

The composer proceeds on this principle in the second bar of the opening subject. Instead of holding the note E flat he causes it to sink to D natural, and then to return to the E flat. There is no change necessitated in the harmony, and hence there is no difficulty whatever in performing this operation whenever it so pleases a writer. But no significance is thereby gained.

For if the rhythmic reiteration of a note in the style of a trumpet be difficult upon a large church organ with a pneumatic action (which renders the touch light, but often very sluggish, when a key is struck repeatedly) the organist uses the note below as an auxiliary, so trivial does such a variation appear.

It affects the character or phrases in different styles so slightly, when intelligently executed, that it is adopted very largely in piano music to give brilliancy of effect and to relieve the hand of a wearisome (tremolo) style of repetition.

Great composers have given the most respectful attention to their leading subjects from pre-Palestrina times to the present day. It never occurred to each that he was re-introducing a theme if he chose some insignificant feature from the middle of it. In his works a part seldom takes up the subject unless it be preceded by a rest or other means of making its beginning most marked.

In a fugue a part would rarely enter without having a subject or countersubject.

In the subsequent free style of Beethoven, wherein the symphony is treated as an ideal stage piece for orchestra alone, as a veritable drama without words, but highly sig-

nificant voices or characters, literally "persons," we find the entry of the theme made somewhat similar to the entry of an actor on a stage. (See Wagner's "Beethoven.") A playwright would be a curiosity who should give directions that the actors should glide on as unobtrusively as possible, for fear the audience might perceive and identify them. Yet Ludwig Bonvin makes his subjects enter precisely in this manner in the first movement; and in the second sends in not even a recognizable head or bust, but an arm or mere articulation as an equivalent.

Our readers will be interested in knowing that this singular style of "working out" a subject is expected to pass for development by the composer of these movements.

But our chief reason for stating this fact is to point out that it is more like a dismemberment than an evolution; and that any thematic entry that is designed as if to escape observation which does not afford an honest, outspoken utterance representing neither the voice of a supporter, nor a dissident must in this column be regarded as beyond notice.

In art, as in religion, we are rapidly losing ideals, and not replacing them by others; therefore the rising school of composers are most strongly advised to aim at the highest standard.

Too many aspiring writers are apt to accept no restraints, to ignore necessary preparation, drill and discipline, and affect to regard great contrapuntal writing as pedantry; yet when they are shown to be consequently unable to provide satisfactory and consistent occupation for a full orchestra they complain; and, more strangely still, there are those who, although they condescend to submit works for criticism, do not submit.

Novello, Ewer & Co., London and New York.

JOHN THOMAS, *O Delyn fy Ngwlad.*

The World's Fair at Chicago has been the means of drawing forth musical contributions other than those which were written for performance at the opening exercises. Of these none is interesting from so many points of view as this Welsh patriotic song and chorus "O Delyn fy Ngwlad" (O Harp of My Land!) words by W. Apmadoc, music by John Thomas (Pencerdd Gwalia). It was composed expressly for the International Eisteddfod (humorously pronounced "oyster feed"), which was celebrated at the World's Fair in the week ending September 9.

On Friday (8th) there was a competition for a great choral prize of \$5,000, and a second prize of \$1,000. There was also a competition for a \$300 prize for the best ladies' chorus, a \$1,000 prize, with a second prize of \$500 for the best male chorus. Nearly all these were won by the Welsh choruses. When the news was telegraphed to Scranton, Pa., that the first prize of \$5,000 had been won by the Choral Union of that city there was great excitement and enthusiasm.

The reputation of the Welsh bards and their triple stringed harps is forced upon the attention of all students of history, and occasionally makes itself felt in the modern art world. This positive yet poetic people keep alive their national pride by holding regular festivals in Wales, at which original poems in their own language are recited or sung, accompanied by the harp. These contests for prizes have been kept up from time immemorial, and to so good a purpose as to be worthy the close attention of political economists. Perhaps there is no occupation that dwarfs and cripples the body and stunts the mind so greatly as coal mining. The condition of the Welsh miner in Pennsylvania is most pitiable. The wonder is that, with his grinding poverty as well as his soul deadening avocation, he does not become a ruffian of the worst type.

But, with the formation of choral societies in which once or twice a week he may go and take with him his wife and family and assist in the vocal rendering of a sublime chorus by Bach or Beethoven, Haydn or Handel, Mozart or Mendelssohn, his imagination cannot become utterly dead.

The whole family are thereby refreshed and elevated, for such masters do not write sublime choruses to trivial words, but to texts of a high moral or religious significance. On returning home, if four parts can be made up by the family party, favorite passages may be repeated; and thus the evenings pass without any objectionable features that reasonable people would notice, and the demon of drink is exorcised more completely than by laws and regulations.

The way in which an ordinary chorus of 500 in one town will compete with similar choruses in neighboring towns before professional judges of repute, and then demand of the judges the reasons for their decisions, is something worth noting.

Such a movement as "Let us break their bonds asunder" (Händel's "Messiah") will be delivered in a way that

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would astonish people accustomed to attend our oratorio and church choir concerts. These chorus singers deliver from memory the most complex counterpoints, and keep their eyes fixed upon the conductor, eagerly expecting some sign that would aid in giving a most effective delivery of special words or notes.

The Welsh language does not on paper appear specially fascinating to musical composers, but when it is heard nothing harsh or unpleasant comes upon the ear. Nearly half a century ago, when some fashionable Welsh concerts were first given in London, by a Welsh chorus with a band of about thirty harps, the delight was only equalled by the wonderment.

The above song has English and Welsh words and is arranged for solo and mixed chorus, with accompaniment for the piano. It is here sufficient to say that it has a pleasant melody with all the elements of popularity.

Modern Orchestration.

IT is my intention to show how in a comparatively short period of time great and rapid changes have taken place in the construction of the recognized modern orchestra; how the old system of scoring has been overturned either by the process of augmenting the number of instruments already in use, or by the introduction of new ones. For this purpose let us examine certain characteristic works by the composers who are mainly responsible for these new departures.

I would call attention to a quartet of names whose exalted position has already been definitely fixed by the sternest of critics, Time. It is not their music, but their extraordinary influence upon instrumentation, as well as upon the orchestra itself, which claims our attention. The scores of at least two of them represent the very latest development of the art. The very existence of the first one has been, unjustly, I think, forgotten. Even if it be granted that he is not in the first rank as a composer, we have to acknowledge him as the father of what we may term the "grandiose" school, as the first of the great experimentalists.

The fame of the Italian, Spontini, has been sadly dimmed by the efforts of his successors—I might almost say pupils—Meyerbeer, Berlioz and Wagner, and his works have as completely vanished from the stage as if they had never been.

There may be much more "cry than wool" in them; their glittering sonority may outweigh the intrinsic value of the music. Still, the neglect is not entirely deserved, for there is a great deal of sound knowledge to be gained by a study of Spontini. The history of his own personal development from the lightest school of Neapolitan opera, through various stages to the almost overbearing magnificence of his last operas, is in itself instructive.

"La Vestale," combining as it does a keen appreciation of the dignified grandeur of Mozart and Gluck with the passionate warmth of purely Italian melody, is already full of new and surprising touches of instrumentation, but it is to those works which rightly or wrongly are credited with a leaning toward mere noisy sonority that I would desire to call attention. "Olympia," composed in 1819, although by no means the highest point in respect of "fullness" which he reached, is an example of this kind. Those brilliant passages for the violins, which are so familiar in the pages of Rossini and Auber, those subtle subdivisions of the strings into many parts, which Wagner so frequently employed, are all here. The celebrated passage for subdivided cellos in the overture to "William Tell" is anticipated, for we find four solo cellos accompanied by the others in "Olympia." In place of the four "Lohengrin" stage trumpets we notice six. Again, a reading of the fine ballet music, with its terrible array of instruments of percussion, viz: Tam-tams, triangles, tambourines, cymbals and a small army of big and small drums, all in action at once, forces me to the conclusion that already in 1813 every now familiar trick or device calculated to stimulate excitement in the listener was known to and used by Spontini.

The comic or dialogue operas, "Milton" and "Julie," produced as early as 1804-5, full of charming effects, obtained by the simplest means, are on that account equally interesting.

The national element in "Der Freischütz" drove Spontini out of Germany, and the success of "Robert le Diable" completely extinguished his popularity in that country. The fact, however, that Wagner himself prepared a performance of "La Vestale" in 1844, which the aged composer directed, proves that the younger master was not forgetful of Spontini's high position among the colorists, if not among the very greatest musicians. Berlioz too had a great admiration for his scores, from which he quotes copiously, and more than once acted as his defender; indeed I am inclined to think that the shaping of Berlioz' and Wagner's lofty aims was considerably influenced by the prevailing sense of the "gigantic" in Spontini. Meyerbeer's elaborate orchestral calculations, his persistent habit of altering and touching up his scores, even at the last available moment, are so well known that the term "experimentalist" is perhaps more applicable to him than any other. Any one of his works taken at random will testify to the enormous value which he attached to unusual combinations, and the

inexhaustible patience with which he pursued his search for them.

The vast improvements made in the construction of brass instruments about this time afforded greatly increased facilities, and Meyerbeer was among the very first to realize this fact. Not only are these brass instruments now all furnished with pistons or valves giving the entire chromatic scale, and thus doing away with the necessity of using closed or hand notes, but the agility with which hitherto impossible passages may be overcome very considerably affects their treatment, and alters their complexion. Whole families were invented by the Belgian Sax, viz: Saxophones (with clarinet mouthpieces), Sax-horns (with metal mouthpieces), Sax-trombones, Sax-tubas, mostly in groups of five—soprano, contralto, tenor, baritone and bass. Military instruments such as cornets-à-piston and the bass-tuba find places in the operatic orchestra. Military music chiefly has benefited by those inventions and improvements, for the prodigality with which they were used at first has been luckily somewhat tempered by better judgment (Meyerbeer had eighteen Sax-horns on the stage in "Le Prophète"). Thus a complete orchestra of brass was added to the main body capable of separate treatment.

Meyerbeer's scoring is peculiar to himself and full of happy inspirations, indeed the finesse shown in "dressing up" charming melodies to the best advantage is quite remarkable. It is impossible here to do more than point to one representative example. In the "Chorus of Bathers" in "Les Huguenots," for instance, the harps—for which he wrote exceptionally well—and horns bear the responsibility of sustaining the harmony, while the melody of the female chorus is played by the muted first and second violins in octaves. The violoncellos and bassoons keep up a rippling figure. The timpani do duty for the silent double basses. Now on paper this looks like a risky piece of scoring, but the effect is exceedingly good, though it smacks a little of the laboratory.

It might be imagined that so fully equipped an orchestra could supply sufficiently varied and vivid colors to the bold-toned painter. The system of adding to the number of individual instruments, such as four or six harps, is observable in Spontini and Meyerbeer, but the sword being drawn, the scabbard had to be thrown away. In Berlioz we have to reckon with an isolated personality, the force of whose powerful will and almost reckless lust for innovation have left a deep impression upon the art. His orchestra is a mighty though well regulated machine, which like a "Nasmyth" may either come down with Titanic force, or descend so gently that it may flatten a pin.

The enormous molds in which most of his works are cast, and his equally imposing ideas, require exceptional means of expression. We have seen the romantic, the fantastic creeping into music, but now the grotesque, the whimsical also enter, and the orchestra is made to shriek and gibber, as well as to utter eloquent speech. It is entirely with Berlioz' extraordinary powers as a virtuoso on his instrument, the orchestra, that we have to deal. It is not too much to say that no master devoted such minute attention to the capabilities and characteristics of each instrument as Berlioz. His flights are made with an assurance which seems like intuition, but they are really the result of deep research and patient study. Moreover, that he had the gift of compelling his thoughts to submit to restraint is evident in his eight overtures. Dramatic, weird and picturesque subjects such as "Lear," "Das Vehmgericht," Byron's "Corsair" fascinated him. The certain amount of licence in form and general treatment observable is only to be looked for in so original a mind. In his overtures the general conformation of the classical orchestra is mostly adhered to; therefore if we wish to realize his special characteristics we must look at those works in which he considered himself entirely free and unfettered.

I will select for this purpose one of the most extraordinary scores ever penned, viz: The continuation of the symphonic fantaisie called "Lello, or the Return to Life." It is a combination of recitation with vocal and orchestral music, representing Berlioz in his most refined and delicate moods, as well as in that "Ercles' vein" which the unthinking choose to consider his specialty (or dominant one).

The first number is a tenor song with the sole accompaniment of piano. The second is remarkable for many things: The kettledrums tuned to the interval of an augmented sixth; the hand or closed notes for the horns; the delicate chords of the strings pizzicato, which alternate with soft strokes of a tam-tam and large drum. These are surely novel enough.

The third number is a fully scored song for a brigand chief—a profession which Berlioz glorified in music more than once—with cornets, in addition to the trumpets and four kettledrums. Number five is particularly striking, for all the strings are muted, with the exception of the subdivided double basses, which play complete chords (in four parts) pizzicato in the lowest depths. Add to this a harp and a clarinet, muffled in a leather bag, and we have an idea of the combination. Then follows a fantasia on the "Tempest," with chorus and a piano part for four hands, in addition to the eight muted violins, a piccolo, and one flute and one clarinet. Among the niceties of nuance, we may note that the drum part is so carefully marked that the use of the

right and left hands is indicated. Beethoven discovered the latent characteristics of the drums, and Berlioz put the discovery to further use by employing a differently tuned quartet of drums with two players. Händel's friend and enemy, Mattheson—speaking of a period in which kettledrums had not yet been seen either in the theatre or the concert room, but were employed only by the clergy and the cavalry—tells us that these instruments were frequently used (at funeral rites) in sets of four. He adds, dimly enough, "they heighten the effect of the cadences." Verily, there is nothing new under the sun.

His "Requiem," however, goes beyond all this, since he asks for the largest orchestra ever demanded by a composer. In the "Tuba Mirum," we have four small orchestras of brass instruments, placed at the four corners of the main body. Sixteen trumpets and cornets, sixteen tenor trombones, six bombardons and ophicleides, eighteen drums and three pairs of cymbals, is a tolerably fair demand in addition to the ordinary orchestra. Again, an attempt to give an idea of the vastness of "space" is worthy of mention. Three flutes, playing sustained chords in the highest register, and eight tenor trombones in the lowest, may be classed among the eccentricities of instrumentation. Berlioz' ideal concert orchestra is as follows: Twenty-one first, and twenty second violins, eighteen violas, twenty cellos, ten double basses, four harps, two piccolos; the usual wind, with a bass clarinet and four bassoons, four horns, two trumpets, two cornets, four trombones, and a tuba and two pairs of kettledrums with four men to attend them. Berlioz, like Meyerbeer, is eminently practical and considerate in his treatment of the separate instruments—his passages are never unplayable or unsuited to their character. His somewhat excessive demands with reference to the numerical strength of his forces, however, do not permit of the frequent performances of his works, and stand in the way of a complete and popular understanding of them.

The names of Berlioz and Wagner are generally coupled together, but there is little similarity in their methods—indeed their orchestra differs in many respects. Comparison is difficult, especially as Wagner exhibits a different scheme of orchestration in each of his operas. No two are quite alike. The simplest way to get an insight into these varying methods will be to pass in rapid review his overtures and preludes. The scores of his early ones, "Overture with a Fugue," one in D minor, and one to a play "Columbus," are inaccessible, therefore I must begin with "Rienzi." Now, although Wagner in his own writings dwells upon the fact that Beethoven was the composer who influenced him most in the early part of his career, it is difficult to find traces of that influence. Spontini and Weber are much more in evidence. In this, he resembles the pioneers of the French romantic drama, Victor Hugo and Alexandre Dumas. They professed to work on Shakespearian lines, but little or no Shakespeare is discoverable.

The "Rienzi" overture is shaped on the familiar lines of Spontini, reflecting his purely Italian melody as well as his noisy instrumentation, formal construction and regulation sequence of keys. The modulations toward the end of the piece may be more daring, but have nothing uncommon about them. The orchestra is not excessively large. A serpent, in lieu of the contra-fagotto, an ophicleide and a battery of two small and one large drum are the only additions. It is a fine specimen of youthful ardor and strength, scored in Spontini's immoderately loud manner.

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story. The "Curse-motive," with its incessant accompaniment of raging waves, the melody associated with "Senta's" desire to remove that curse, and the breezy "Chorus of Sailors" are rich materials admirably contrasted and put together. Although the subject demands very vigorous treatment, the contrasts are less violent and crude than in the "Rienzi" overture. In this piece we have the earliest indication of Wagner's plan of dividing the orchestra into separate groups, a scheme not unknown, however, to the three composers previously mentioned.

The quintet of bows is now not called upon to bear the chief responsibility. The wood wind is allowed to give out the entire second subject without its aid, and we shall see how Wagner carried this further by treating the brass in a similar manner later on. For thirty-two bars the strings are silent. To the corno-inglese is entrusted the melody, which is supported by two bassoons and two horns. Oboes, clarinets, and flutes repeat the phrase; then the trombones enter piano and complete the section.

For the still more completely independent treatment of each separate family I must refer to the last of the great operatic overtures, viz., "Tannhäuser." In it the contour of the classical overture is still apparent, but every section is extended and amplified. The coloring of a subject by the gradual introduction of instruments of kindred tints, such as low clarinets, bassoons, horns, violas and violoncellos, even violins on the lower strings; the subdivided violins into eight parts; the employment of nearly the entire orchestra as an accompaniment, leaving the brass to sing the melody alone, are among the many devices known to Weber, but stretched to the utmost here.

Wagner must have realized that the overture, as an art form, had reached its culminating point, for henceforth he directed his attention to the prelude. What Cherubini and Beethoven did for the overture, Wagner did for the prelude. It was not his own invention. There are many examples extant, even before Meyerbeer and Verdi, in the shape of short instrumental introductions, referring more to the opening scene than to the character of the entire work which they preface. But Wagner's preludes have a head and a tail as well as a logically developed body, and are models—if I may apply that term to a piece of music which is entirely arbitrary in its form.

A prelude may be short or long, in one or more connected movements; generally speaking, however, it takes the shape of one movement, in which a striking subject is worked out to the fullest extent, but without any recognized key plan or fixity of general structure. It may also be an overture in miniature, with recurring subjects in more or less distinctly related keys. It is customary to deplore the substitution of the prelude for the overture, but I can hardly share that opinion. So long as the preparatory piece of music is in keeping with the characteristics of its subject it fulfils its mission, and after all the form adopted is of little consequence.

There are operas which have no introduction at all; when the curtain is drawn up abruptly. This is not so satisfactory, but a mere medley of tunes is still less so, because even more unmeaning.

The first of the great season of preludes depicts the advent and departure of "Lohengrin," by the simple and convenient means of a skillfully worked up crescendo and decrescendo; the music being gradually unfolded in so remarkably flowing a manner that, although there is but one full close during the seventy-five bars of which it consists, a perfect feeling of satisfaction is the result. I have already pointed out that Wagner liked to vary his method of scoring, or at least fit each work with some specialty of orchestral treatment in accordance with the spirit of his poem. Apart from the gradual stealing in and out again, first of the wood wind, then of the softer brass, such as horns, then the trombones—before the brighter toned trumpets make their appearance in the forte in the middle—the prelude is remarkable for a unique treatment of the bowed instrument. Not only are the first and second violins divided into eight parts, but an additional solo quartet of violins is made to soar above them by means of harmonics, which are combined at the close, in an unusual manner, with three trumpets, three trombones and a tuba. The whole piece concludes with a long sigh for the said solo quartet.

The independence of the wood and brass is now complete, and the families have certainly grown large enough to take care of themselves. Thus the oboes with their natural bass, the corno-inglese, make one trio. The clarinets and bass clarinet another. Flutes and bassoons now are used in groups of three. In fact, we seem gradually to be going back to the primitive orchestra.

This same orchestra served Wagner in his next work, "Tristan." But the score presents a distinctly different appearance. Probably the most intricate and difficult of all his works, it has on that account a peculiar fascination for his admirers.

The rhythmical novelty of the exceedingly difficult passage for the strings is very striking, and these are none the easier because the figures are not always of that kind which we are accustomed to connect with the instruments chosen to play them. Arpeggio chords not spread over the four strings, but in close harmony, more suited to the harp

or piano, and often in flat keys, which preclude the use of open strings, are freely given to the violas and violins. It is not with the music of the opera that I have to deal; nothing can be less profitable than to discuss the relative merit, or to seek to ascertain the position to which so extraordinary and singular a work may lay claim. But it is quite within the scope of the present subject to venture an opinion on the scheme of orchestration in contradistinction to other works by the same composer.

I may say, therefore, that in my opinion the instruments, especially the wood wind, being employed so incessantly and in such masses, do not preserve their individuality, nor stand out so well in contrast to each other; that a general sense of overcrowdedness and surfeit prevails in consequence.

It is always evident that for the time being the master was governed—and rightly too—by the subjects of his operas, and here the passion, continually at white heat from the rise to the fall of the curtain, no doubt led him to ignore that practically, especially as regards the strings, for which he is justly famous among orchestrators. The score of the "Meistersinger," although more polyphonic, is infinitely clearer, more direct and practical than this one. The main subject of the characteristic prelude to "Tristan" is the motive connected with the magic potion; indeed restless passion expressed by ever moving semitones is the dominant idea of the piece. To the same orchestra are added four harps.

Before touching upon his last period of orchestration, I would point to the "Meistersinger" prelude as one of the finest specimens of massive and lucid modern orchestration, also of the most shapely example of the prelude.

I cannot cite another piece in which so many subjects are "focussed" together so successfully. The general scheme is arbitrary enough, for it is more like a fantasia on leit motives than anything else, but the clearness of the grand design is obvious. Again, the subject of the opera is the dictator of the style. The harmonies are diatonic and wholesome, if I may use the term; the key (C major) is rigidly adhered to for something like ninety bars. Then we have a charming modulation to E major, and passing through a series of surprising thought by no means violent modulations, we get to E flat. Working back in a wonderful way to the original key, we find ourselves listening to three combined subjects. Pedantry is here "hoist with its own petard," and the possibility of producing a piece of music which shall satisfy the ear accustomed to demand adherence to certain formulas, however elastic, and leaving no sense of disorder upon the mind, is convincingly proved. The orchestra is divided in some places into three distinct bands.

In the "Ring des Nibelungen" Wagner evidently deemed such an orchestra as we have lately dealt with inadequate faithfully to portray the varied picturesque situations and descriptive effects which abound in these four music dramas. He thought it necessary to subdivide the brass instruments in a more marked manner, and for this purpose enriched his palette by the addition of those colors obtainable from a collection of tubas. Till then one only of these instruments had been in active employment. Their soft rich tones have little in common with the trombones. So he adds five, viz.: two tenors, two bass and one contra-bass tuba, and separates them entirely from the quartet of trombones which he in addition employs. That solemn and weird effects are obtainable by this new group is obvious enough.

Occasionally too the quartet of horns is doubled, as in the "Rheingold" introduction, the "Walküren-Ritt," when eight horns are added to a considerably augmented wood wind band. Again the number of harps is augmented to six, three to each part, forming a fifth division complete in itself.

Any combination in fact, answering this purpose is adopted, regardless of all other considerations. How far this system is a practical one is another question altogether, since there are no limits to such musical scene painting, and not every composer may venture on such imperative demands, even were his conceptions sufficiently lofty. A small band of bass clarinets, or any such fanciful or novel combinations, must produce correspondingly novel effects, but the composer who would employ them must needs have exceptionally novel opportunities and surroundings.

The growth of the orchestra, from the seed to the tree, has been truly a slow one, for its development extends over three centuries, and I think—I had almost said I fear—that it has not done growing yet. Speculation is vain. Inventive skill and scientific discovery may from time to time add other members to the already large family of musical instruments, increasing their compass, their sonority and their color; and possibly the composer of the future may feel grateful that he had not to score for the Wagnerian orchestra, with its weak and limited resources and inadequate means. But let us not envy him, nor his audience!

It is just possible that, as the means for creating new effects are made easy, the taste for pure music may decline and perhaps vanish altogether. Musical history tells us of periods in which the work of great reformers was forgotten, when it seemed as if Schiller's words were true: "The beautiful must perish and the perfect depart."

Whether we are passing through an unlovely period now, I may not stop to discuss. Certain it is that we are living at a time when the mere craft of creating dazzling and stunning effects is rated much higher and appreciated much more than the possession of solid learning and sterling musical gifts.

It has been observed that no branch of musical art has shown such an advance during the last half century as the art of orchestration.

Instrumentation is, however, only the means toward an end; not the end itself.

A painter knows his so-called "bones and muscles," can draw correctly as well as lay on brilliant color. Now, instrumentation is a gift. True, it may be taught, up to a certain point. Musicians have their elementary rules clearly drawn up. Practice and experience may do much, but unless nature has gifted the composer with that sixth sense, "the inward ear," and the power of realizing the different quality of tone of each instrument—in fact of hearing the work in his own study—he will certainly not be able to show his music to full advantage. On the other hand, the master of instrumentation has an immense advantage. "It sounds well," is a common expression among musicians, and I am afraid it often means that clever scoring has stood godfather to weak invention. The credit is always great when adequate effect is produced by modest means, and the men of mark now living would confer a benefit on their generation were they to write more frequently for smaller orchestras. The chances of public performances would be increased into the bargain. Further, a return to less exacting methods might exercise an extremely wholesome influence upon the next generation. It is no new thing to hear a young composer fresh from school, or perhaps still in it, say, "I can't write for a small orchestra." This is really a confession that his ear is spoiled by the intense sonority of the modern orchestra, and it is tantamount to saying, "My music requires all the help of its magnificent robes to make it presentable." The great explorers have discovered realms undreamed of by their great predecessors, and their achievements must ever remain monumental. But the student of music, while he is quite justified in taking Voltaire's remark: "Let us be of our century," as his *canto fermo*, will do better still if he adopts, as a counterpoint, the old proverb, "Quod licet Jovi, non licet Bovi."—A. C. Mackenzie, in "The New Quarterly Musical Review," London.

Dumb Piano.—Sir Sterndale Bennett, expressed his unqualified disapproval of dumb pianos. Sgambati, however, thought differently, and often said that a dumb piano ought to be used by everyone who aimed at playing with perfect finish—his opinion being that no one who could avoid it has any right to inflict on his neighbors the annoyance of listening to that amount of passage practicing from which no talent can dispense any individual player. Henselt always used a dumb piano for conquering technical difficulties; he said that doing so spared the nerves, and he advised his pupils to do the same. In St. Petersburg all the lady professors of Henselt's school practiced on instruments which had two sets of sordines—one which so deadened and softened the sound as to render it inaudible outside the room, while the second made the instrument a complete dummy.—Bettina Walker.

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A Piano Picemeal.

FROM Pearl street to the river there was not a more attractive girl than Mag O'Brien. Her hair might have been termed red, but it was the red of a highly polished brick and the sunbeams became entangled in the locks. Mag was the belle of Cherry street, the social leader of the district, and when she said "Naw" it went. The Bolivar gang made up her band of loyal knights and were ever in attendance, but Patsy Dugan the leader, was her own especial cavalier. Patsy wore not his heart upon his sleeve, but he carried a chip upon his shoulder for Mag's sweet sake. And Patsy was a terror when he got going.

One soft August evening they sat upon the string piece of a wharf and watched the bobbing lights in the flood below. A picnic barge passed and the sweet strains of "Comrades" floated across the tide, whereat Mag sighed as one who longeth for the unattainable.

"Say, Mag, what's de matter?" asked Patsy, in a solicitous whisper.

But Mag only looked across at the dark shadows of Brooklyn, and sighed again.

"Whatcher want?" again asked Patsy. "Tell us an' I'll git it, see?"

"I want a pianny," sighed Mag, as though she feared to breathe the wish. The silence that followed was broken only by the ripple of the waters, and the gloom of the night seemed to gather like a frown, which reproved the enormity of the girl's ambition. Suddenly Patsy put up one foot on the wharf, preparatory to rising.

"Now look-a-here," he said in a strong whisper, "don't say nawthin an' I'll get de pianny, see?"

The deep shadows closed about his retreating form, and Mag sighed again. She had learned to rely on Patsy's word, but that he should keep it in this instance seemed almost too good to be true. She wended her lonely, homeward way deeply engrossed in unusual thought. It was after midnight when the voice of Patsy was heard outside her door, and Mag opened it full of doubt and fear. There stood Patsy with his arms encircling some huge burden, and as he staggered into the moonlight that sifted through the dirty window panes the girl saw that he carried one leg of the coveted instrument.

"I know where dey grows," panted Patsy, "an' I'se got one dat's near ripe. Now, don't say nawt'n now—wait. See?" and Patsy departed, giving vent to intermittent grunts that suggested "Comrades." To Mag and Patsy the strains of a piano were like those of the steam calliope on that excursion boat which passed up the river occasionally. They knew the sound well, and Mag had seen the man playing on the boat, and the music she expected to call forth from her new idol would be those homelike warbles that would fill the street and electrify the tenement in which she lived.

Mag waited and waited, but Patsy did not return, and when at last she fell asleep her dreams were freighted with pianos that were all legs, but she woke in the morning with an abiding faith in her cavalier. The one leg in the corner was something at any rate, and Mag, not being familiar with the natural history of pianos, didn't know but what a full fledged instrument would grow forth from the solitary limb. She examined the highly polished wood, and smiled at herself in the bright surface, which smile was reflected and distorted a score of times in the angles and edges of the wood.

Late that night Patsy brought in another leg, and then the smile that Mag had worn all day became brighter and wider, for she seemed to understand his scheme. It was evident that Patsy procured the piano on the instalment plan, as Mag had often seen advertised, and she wondered if he worked during the day. The idea of work troubled her, and her heart was touched at the thought of this knightly devotion. Her hand trembled as she assisted him in with the third load on the third night.

"Dis is a nawful job," sighed Patsy, depositing leg three in the corner, "but yer'll hev de pianny, Mag, or—" and the brow of the young knight clouded as he thought of the consequences if—

Day after day passed on devoid of incident.

Night after night added another and one more chapter to the tender romance, until on the fourth floor (rear) of the old tenement stood the massive frame of the grand piano—lacking only the interior arrangements which produce the sounds.

"Termorrer," said Patsy, as he deposited the salmon plush stool in front of the yawning instrument, "we'll hev a dance," and Mag's bright eyes glistened. The morrow would bring the fulfilment of her hopes, her wildest dreams and ambitions! She sat down before the piano and pounded on the dumb keys, while Patsy tried to imitate the calliope, and grunted very fairly.

"Oh, Patsy!" said Mag, at parting.

Slowly passed the next day; the eventide was slower still. The early hours of the night lingered and hesitated, but at last midnight came. The fateful hour brought no Patsy.

The dawn lighted the Brooklynward sky, the street lamps were extinguished and the rattle of the early milk wagon was heard, but her errant lover came not.

Before the skeleton frame, which was but a dumb mockery of her hopes, sat Mag lost in wonder. She knew not why her cavalier should linger—she started at every noise, sitting, a picture of grief, before the unfinished monument of Patsy's love. She thought how tenderly he had brought in each piece—the sides, the pedals, the tops, the ivory keys—and fixed them together with an air of professional pride. Where was he now?

As if in answer to her thought a stealthy step was heard outside, and Patsy entered, wearied—wan—with no portion of the piano. He scarcely looked at Mag, but hurried toward the piano, and lifting the cover crawled into the empty frame. Then from the interior came one whistled strain from Patsy's lips, and Mag repeated the words that accompanied it: "They're After Me."

Then tread—tread—came up the stairs and stopped at the door. A moment and the door opened, and two stalwart men, each wearing a brown derby and heavy black mustache, entered. They stood appalled before the beauty of Mag, and both removed their hats.

"Excuse us, Miss," said the foremost one, "but me friend is lookin' for a pianny. Will you kindly let him play us a tune? We won't be but a minute, 'cause the pianny dat he wants is fer a deaf man, an' he can tell what it is right away." Here he winked at Mag, who stood like a statue.

"Set down, Tom," continued the speaker, pointing to the piano stool, which stood there in its salmon plush glory. Tom obeyed. He swung around on the stool once or twice, and then addressed his friend:

"Say, Bill," he asked, grinning broadly, "did you hear about dat feller up'n Fifth avenue what had his pianny stolen? Yes, sir—man big enough in this town to steal a pianny—great town this!"

Mag returned the smile directed at her with a look of anger, and then Bill spoke:

"Give us 'Comrades,' Tom," he said.

Tom's huge, brawny hand came down on the keys with a thump, and from the interior of the instrument came a smothered sound like a steam calliope in the distance—"Oodle-oodle-oodle-oodle-do."

Mag clapped her hands in delight. The imitation of Patsy was expert, perfect—these intruders would never know but what she had a real piano—complete in every detail, and Patsy would escape. But the two men burst into a roar of laughter.

"Oodle-de-do-de-do," Mag grew frightened. What was it?

"Oh, Bill!" cried Tom.

"Oh, Tom!" cried Bill, and they laughed loud and long. Then they grew suddenly severe; the rattle of a chain caused Mag to look in their direction, and she gave a shriek and fainted, for a glittering pair of handcuffs met her eyes.

"About three years, I guess," remarked Bill, going toward the piano, holding a revolver before him.—"The Club."

Goring Thomas' "Golden Web."

LAST month at the Royal Court Theatre the late Goring Thomas' opera, "The Golden Web," was announced to be performed for the first time in public. The work has a somewhat curious history. It was commenced in 1887 to the order of Carl Rosa, and it was intended that it should follow "Paul Jones" at the Prince of Wales Theatre. The success of "Paul Jones" had given Carl Rosa an idea that a light operatic enterprise on an elaborate scale could be established in London, and with the thoroughness that characterized him he set about the task of forming a repertory. Mr. Corder, the librettist, has placed it on record that Goring Thomas set the lines to the very charming music, but "with the small difficulty that none of his ideas would consent to fit the lyrics, so that all these, without exception, had to be rewritten."

Then Rosa, after his practice, began overhauling the dialogue. The two comic pirates in "Paul Jones" pleased the public, and Rosa thought that something of the sort should be introduced into the "The Golden Web." It is perhaps to this cause that the presence in the cast of the Fleet parson's clerk and the peer's valet may be attributed. This working up of the dialogue was given to a well-known comedian. His identity can be guessed, but his anonymity shall be respected. On Rosa's death the light operatic scheme passed into other hands, and so, as Mr. Corder has said, "the opera was then transferred from one manager to another, and one theatre to another. It has been in rehearsal, and it has been in print, music and words." It is now said that the similarity of its plot with that of Mr. Walter Besant's "Chaplain of the Fleet" is a mere fancy, but Mr. B. C. Stephenson was subsequently retained to revise the whole book, which, save as to the lyrics, was practically rewritten. This necessitated some further music, and Goring Thomas committed suicide before he had completed the score. Consequently the final revision of the music was given into the hands of Mr. Waddington, Mendelssohn scholar, who happened to be residing in Paris, and might be supposed to be in sympathy with a composer whose music was nothing if not French in style.

The story of "The Golden Web," which is in three acts,

is simple enough. "The Golden Web" itself is a public house in Fleet Market, the headquarters of "Dr. Manacle," a Fleet parson, who has grown rich upon the celebration of irregular marriages. There are choruses of touts, who seize upon ill assorted couples, candidates for Fleet matrimony, and finally we are introduced to "Dr. Manacle" and his clerk "Spindle," to "Smug," valet to "Lord Silvertop," and to the hero, "Geoffrey Norreys." "Geoffrey" has in a course of dissipation run through his inheritance, and consequently he is an unfit aspirant to the hand of the wealthy "Amabel Bullion," the niece of "Bullion," a wealthy London merchant, and of "Dr. Manacle," the Fleet parson, himself. The middle aged beau, "Lord Silvertop" is the lover favored by old "Bullion," and it is "Smug's" errand to bribe the Fleet parson to induce "Geoffrey" into a Fleet marriage with somebody else, so that his dangerous candidature for "Amabel" may be at an end. On the day of his marriage "Geoffrey" will have £5,000. Hopeless therefore of securing "Miss Amabel," he thinks this sum would pay his creditors, and consequently consents to a marriage with a masked unknown. The audience are of course aware that the lady in question is no other than "Amabel" herself. Upon the marriage the curtain falls on the first act, the music of which includes the opening chorus and couplets; a chorus of brawlers introducing "Geoffrey"; a trio between the young man, the Fleet parson and his clerk; the first air of "Amabel" searching for her "Aunt Pamela"; a contralto song for that lady:

I knew a love song years ago;
Ah, well-a-day, 'tis nigh forgot;
There were broken hearts in it I trow,
Ah, well-a-day, 'tis the common lot.

and a somewhat lengthy though not by any means elaborate finale.

In the second act we are transported to Old Ranelagh Gardens, period of the play being 1750. According to Mr. Corder, the revelers in those days warbled prettily—

Oh, scented air of summer night,
Oh, picture fair of gardens bright,

taking their pleasures, by the way, somewhat more sadly than their descendants at a modern music hall. The scene is a reproduction of an old engraving, and it includes a procession of maskers and a spectacle in which four boats represent the Four Seasons. A ballet is danced, and then "Lord Silvertop" is induced to give a song, full of puns, and frequently interrupted by the populace. Here is a specimen:

A maiden who, as maidens do,
Refused his proffered suit so true,
Though he had rank and riches, too,
So-ho, so-ho, with him she would not dwell.

MRS. SCATTERWELL—If 'twas Soho I'm not surprised,
So wholly she his love despised.

Then again, "Sing high-born, low-born" is mistaken by the crowd for "Sing High Holborn," while, although the lady dwelt in Hatton Garden,

He bore her to a distant strand;
She sighed, and yielded him her hand.
Oh, joy

MRS. SCATTERWELL—Excuse me; I don't quite understand.
You say you took her to the Strand?

MRS. POUNCEBY—No, no; High Holborn.
MRS. SCATTERWELL—Soho, Soho.

The principal business of the act, however, is the interview between "Geoffrey" and "Amabel," and the abortive attempt of "Lord Silvertop" to carry off the lady and force her into a Fleet marriage. It is some months since the escapade at "The Golden Web," and "Geoffrey" meanwhile has inherited a baronetcy. His grief is sincere that his unlucky Fleet marriage is now an insuperable bar to his union with "Amabel," and the young lady, who from the first was a party to the deception, refuses as yet to undeceive him. In the last act, however, when we are back again in the Fleet Market, the truth is told, while "Lord Silvertop" proves to be the victim of another masked marriage, the bride in this case being "Amabel's" elderly aunt.

The best of Goring Thomas' music lies in the second act, including the opening chorus, the ballet, the song to which allusions has already been made, a burlesque love duet between the disguised valet and "Aunt Pamela," a baritone solo for the Fleet parson, a duet between "Geoffrey" and the heroine, and the music attending the scene of the abortive abduction. The last act opens with a bright chorus of revelers in "The Golden Web," followed by a humorous song for the valet, who has carried off "Aunt Pamela," and has been severely punished by that muscular lady. There is also another song for the heroine, and a melodious little love duet. "The Golden Web" is not supposed to be grand opera, and its style, while thoroughly unpretentious, should prove an agreeable foil to some of the more severe items of the Carl Rosa repertory.—London "Figaro."

Marie Roze.—At the Promenade Concerts, Covent Garden, Mrs. Marie Roze made last month her first appearance for many months. She had a splendid reception and was in excellent voice, singing two songs and an encore.

A Scottish Dictionary.—A dictionary of Scottish musicians, from the year 1400 to the present day, is now on the press.

Music in Boston.

BOSTON, September 24, 1893.

"PRINCE PROTEM," an "original musical fantasia," libretto by R. A. Barnet, and music by L. S. Thompson, was given for the first time in Boston, at the Boston Museum, September 11. As a matter of record I give the cast in full:

T. Tompkins, New Jersey, collector of animals and freaks.... Fred Lennox
 Prince DeMocrates, of Foggia..... Geo. A. Schiller
 Justice of Foggia..... Harry Edgerly
 Law of Foggia..... Thomas M. Reilly
 Duke George..... Belle Sherwood
 Duke Arthur..... Princess Lucie..... Lucy Guerrier
 The Royal Page..... Fanny Lyons
 Dick Tabor, editor-in-chief..... Royal Censors..... Phillips Tomes
 Elderberry, religious editor..... and..... E. K. Boynton
 McCanister Martini, society..... Editors of the..... C. A. Fuller
 Jack O'Harts, sporting..... Chronic Protest..... F. M. Tuttle
 Princess Lucie DeMocrates, a perverse daughter..... Kenyon Bishop
 Gwendolyn, a royal maid of all work..... Florrie West
 Duchess Maria DeMocrates, susceptible and unmarried..... Marie Hilton
 Duchess Agnes DeMocrates, unmarried and susceptible..... Bessie Knox
 Wild Rosy, of Yucatan, untamed but healthy..... Josie Sadler
 Florita, the flower girl..... Rosalind Rissi
 Lola..... Augusta Klous
 Juanita..... Inez Crabtree

Mr. Barnet is known here as the author of the books of "The Babes in the Woods" and "1492," which were written for the Cadets. Mr. Thompson is a law student; he is the composer of the music of "The Sphinx," which was sung by the Hasty Pudding; he is a pupil of John K. Paine, and the organist of Emanuel Church, where Geo. L. Osgood is choirmaster.

I did not see the first performance of "Prince Pro Tem," I saw the performance of the 18th. I understand that material changes were made in the second act during the first week.

Here is the argument of the story as it appears in the program:

The action of "Prince Pro Tem" is in Foggia, where the laws were framed by Old Fogi and could only be changed by him and his descendants. The Sovereign Prince is responsible and suffers penalties for all crimes, and is deposed when Justice decides a capital crime has been committed. He is watched by Censors. Upon his birthday the prince is relieved from all duties and penalties of his position, and can have further freedom for sixty days if he can find a person to be prince temporarily.

Mr. Barnet has said that the main idea was suggested by certain laws framed by a ruler of Greece. The lawmakers of Greece were industrious and versatile, and it is not at all unlikely that a princely scapegoat existed there at some time or other. I have also heard that a German playwright has used the same idea; but I am unable to answer for the truth of the report.

The idea is an excellent one, and it admits of better treatment. Mr. Barnet has contributed admirable lines and one or two amusing situations; but he has failed first of all in telling his story clearly. No one expects in these days, when farce-comedy unfortunately dominates the operetta stage, a Scribe-like plot; but there should at least be the following out of an idea. Unless I had read the argument before the curtain rose I could not tell you the main idea of the piece; I could not describe the pivot; nor do I now know why "Tommy Tompkins" was sentenced to death; and as for the last act it is a mist, in which characters at times appear and perform their "specialties."

It is said by Mr. Barnet's friends that the story is told in the lyrics, not in the dialogue. If this is so Mr. Barnet made a grave mistake. The lyrics as sung by the members of his company were often unintelligible on account of defective enunciation.

As I have said, the lines are often admirable. The dialogue is crisp; there is genuine wit; there is no tiresome imitation of Gilbert's formulas; there is an absence of bar-room humor. Some of the business given to the comedians is new and funny. These remarks apply to the first act rather than to the second. In the latter there is too much variety business, and it is of questionable freshness. The card scene from "La Dame aux Camélias" is old and it was badly done. But there is enough in the libretto to prove that Mr. Barnet has a gift for uniting operetta texts, and this book is an advance on his former work. Do not be prejudiced against him by remembering that he is the author of "1492," for the present version of that piece is a radical departure from the original.

Mr. Thompson's music is, first of all, melodious. It is a pleasant jingle, which at times pricks the feet or tickles the ear, and sometimes revives agreeable memories of other days and other operettas. Everybody here is whistling "Tommy Tompkins," and when you hear it you remember that Millöcker wrote an operetta called "Der Arme Jonathan." I hasten to add that I do not for a moment accuse Mr. Thompson of intentional plagiarism; but what Tappert calls wandering melodies have wandered Mr. Thompson's way. Yet this too is unfair; it is better to say that the music does not show any marked originality. There is a pretty chorus at the beginning of the second act, but its

prettiness is of a conventional type. With the exception of "Tommy Tompkins" and this chorus I do not now remember a phrase of the music, but I have a pleasant impression of the music as a whole. Stay—I do remember a quintet, because it was sung atrociously. The instrumentation, which I hear is the work of another hand, is generally discreet and effective; it allows the voices ample room; it is almost always free from vulgarity and noise.

The singers cannot be praised heartily. Miss Kenyon Bishop, the first singer, showed inexperience; her voice is ineffective, without color, and comparatively unschooled; her intonation was frequently impure; and as a comedian she was awkward and raw. Miss Rosalind Rissi, who, in spite of her sultry Southern name, sang in a modest fashion a flower song and two German folk songs, was much better; and Miss Augusta Klous, who, I believe, made her first appearance, displayed an alto voice of agreeable quality. As for the singing of the men, let us talk of the trouble in Brazil or the music of the ancient Carthaginians.

Three of the comedians were excellent. Mr. Lennox is a refined comedian with subtle ways. He created a character. Tompkins was a living being, bland, with a sweet smile; a little vain, a little amorous, perhaps a good deal of a humbug, but charming withal and sympathetic. Mr. Lennox's costume in the first act was irresistibly funny; free from caricature, it was the costume that Tompkins must have worn; you would have been surprised if you had seen him in any other, and wherever Tompkins wanders, or in whatever scenes of future versions he may appear, he should wear the costume of the first act and no other. Mr. Lennox's delivery of his opening song was one long to be remembered; it was so genteel, so sly, so insinuating.

Miss Florrie West and Miss Josie Sadler also deserve high praise. The latter is particularly original in her manner, and she too has a genius for comedy-burlesque, if I may hitch such terms together after the manner of Polonius.

Mr. Schiller was your ordinary burlesque comedian, and moved heavily in long established grooves.

Mr. Harry Edgerly once made a great hit as a comic dancing policeman in a Cadet performance. As a comic policeman he was very funny. But in "Prince Pro Tem" he shows no aptitude for a professional life, no sense of burlesque. His performance was a disappointment.

The play was mounted handsomely, and the orchestra, under Mr. George Purdy, was excellent.

Could not Mr. Barnet make more out of the "Royal Censors?" And can he not find for the subordinate and chorus parts people that are more at home on the stage?

The stage management was bad.

And, by the way, this was the play in which Miss Olea Bull appeared.

In the third scene of the second act, "Ruins of Haunted Castle of Foggia. Night," a "Sea Nymph Dance" was introduced. The dance was "composed by Annie Payson Call and led by Olea Bull."

I confess I have not the heart to say much about this dance. It was a dreary thing, and Miss Olea Bull seemed Miss Melancholia Bull.

The dance was neither graceful nor dramatic. There were rectangular lines instead of curves. There was much making of X's and Y's with the arms; there was an apparent absence of legs or any anatomical formation that might have acted as substitutes.

Miss Bull at times assumed attitudes seen in the prize ring; so that a sporting gentleman who sat at my left remarked in a hoarse voice that the dance ought to be in rounds with seconds and a bottle holder.

In her more impassioned moments she gave an imitation of a dumb epileptic.

And this was the dance that was to "reform and elevate" the ballet!

Many have wondered why a young woman of society and wealth should wish to disport on the stage, and they have accused her of egregious vanity. The charge is undoubtedly unjust.

It is possible that Miss Bull may wish to thus escape from tedium vitae; but it is more likely that she was urged by her teacher to the step—and yet the word "step" is hardly appropriate.

And pray what is Miss Call's idea of a dance, whether it be symbolical or merely a thing of grace? Let her read the ancients: Menestrier, Thoinot, Arbeau, Cahuzac, Noverre, and first gain an idea of the history of the ballet; let her look over the costumes of the "Ballets du Roy," with the plates by Guillaumot, and she will learn the postures of a famous school; or let her study the movements of a modern skirt dancer of ordinary ability.

But Miss Bull is out of the company, for the present at

least. She withdrew on account of "the advice of her physician," who is possibly sensitive in the matter of dancing.

There were men and women who thought this dance "simply delightful; so refined, so charming."

And all this affair of Miss Bull reminds me of Peregrine Pickle's attempts at literature. "He had signalized himself in several poetical productions, by which he had acquired a good share of reputation; not that the pieces were such as ought to have done much honor to his genius, but any tolerable performance from a person of his figure and supposed fortune will always be considered by the bulk of readers as an instance of astonishing capacity, though the very same production, ushered into the world with the name of an author in less affluent circumstances, would be justly disregarded and despised."

The following announcement appeared in the Saturday newspapers:

Radical changes will be made in the second act of "Prince Pro Tem," at the Museum, the coming week, beginning next Monday night. New songs, dances, features of various kinds, a new finale, the introduction of the "Sea Nymph" dance as an intermezzo two additional Dukes, making four in all, for which some very pretty women have been engaged, and other improvements.

So you see a modern comic opera or musical fantasia has no fixed value. There is no established standard in these things: "Everything is good that goes."

Nobody knows why the curtain should have fallen finally at a precise moment; the play might have been prolonged or curtailed, according to the physical strength of the company, without detriment to the plot. Will the next version be any better in this respect?

"Venus," a "fascinating, fantastic comic opera," text by Messrs. C. A. Byrne and Louis Harrison, and music by Mr. Gustave Kerker, was produced for the first time on any stage at the Park Theatre, September 11. I saw the performance of the 19th. The cast was as follows:

| | |
|---|----------------------|
| Poom, the Grand Lama of Thibet..... | Hallen Mostyn |
| Jaundis, prince squerry and royal astrologer..... | Harry McDonough |
| Ooo, the grand electrician..... | Donald Que, Jr. |
| Mars, god of war..... | W. H. Hamilton |
| Cupid, god of love..... | La Regalonicia |
| Abdul Mouriff, a slave dealer..... | Henry Leoni |
| Captain of the Guard..... | Annie Sutherland |
| Venus, goddess of beauty..... | Belle Thorne |
| Absurdaria..... | Cora Tinnie |
| Peep..... | Patrician girls..... |
| Isis..... | Fannie Johnston |
| wards to Venus..... | Trixie Friganza |
| Knowitall..... | Albert Shean |
| Canthellhim..... | J. C. Marshall |
| Youhearme..... | S. J. Curtis |
| Itoldyouso..... | M. P. Haynes |
| Prince Kam, Poom's son and heir..... | Camille d'Arville |

When "Venus" was first given, it was in three acts, and the curtain fell at ten minutes of 12. I am told that Mr. E. E. Rice the following day sponged out the entire third act. To judge then of the operetta as it came from its authors is impossible.

It may be said in brief that the story is coherent and clearly told. The "Prince Kam" will not marry, and he sighs for "Venus." The Grand Electrician contrives a machine by which the royal party is shot toward the planet Venus; but the landing is on Mars, where "Venus" is found. Complications arising from the jealousy of the God of Battles follow and are ultimately removed. In the original version I believe there was a return to the earth.

The story is told pleasantly, and there are good lines which are lost at times in the delivery. The book is above the average of your ordinary modern comic opera libretto. With comedians of more pronounced originality, the fun of the situations, and the satire and the wit of the dialogue would be very effective.

Mr. Kerker's musical abilities, as well as possible limitations, are well known. The ensemble pages of "Venus" are more to his credit than are the solo passages. Indeed Miss D'Arville is sadly in need of a good solo; her song in the first act is without character, and the air in the second is not much better. Much of the ensemble work is excellent, and there is plenty of Kerkerian dash and swing. "Off we go now" and "As we peep at the earth from the sky" gave the audience much pleasure. There is color in the slave music, and there are pleasing bits of instrumentation, though the latter is often inclined to be boisterous. In "Venus," as in "Prince Pro Tem," there is an abuse of the waltz movement.

Miss D'Arville was the feature of the entertainment, although she has been heard to greater vocal advantage. If she were even dumb it would still be a delight to see her, for she is graceful in movement and an anatomical thing of beauty.

Mr. Rice is a member of the Fleshly school of managers, and his acknowledged taste is again displayed in the selection of women of high and low dramatic degree. Miss Thorne is a paradox; here is a woman of sensuous charm, so far as lines, curves, color and substance are concerned, and yet she seems devoid of temperament. Many admire

the fleshly stolidity of Miss Sutherland and the fullness of of Miss Johnston; I profess I prefer the exotic Miss Friganza.

Perhaps it is a matter of imperfect sympathy, but I was disappointed in the fun makers. They were earnest, they did their best; but when they succeeded the result was due to librettist's rather than to individual effort. For individually they lacked flavor. Mr. Leoni was a picturesque slave dealer, and Mr. Hamilton, who in experience is qualified to play "Chronos," roared nobly as the bully "Mars."

The operetta is mounted gorgeously, and it has all the elements of popularity. The orchestra, enlarged and under the direction of Mr. John J. Braham, contained members of the Symphony Orchestra and did good work.

The sale of tickets for the concerts of the Boston Symphony Society takes place this week.

Max Hinrich is camping in the Adirondacks.

The musicians of the town are fast returning from summer exile.

Mr. Aphorpe has a stupendous article about Mr. Lang in the last number of "Music."

PHILIP HALE.

How to Keep Up a Repertoire.

It is astonishing how much musical resource one may have that is not of the least practical value.

THIS is not addressed to professional people in relation to professional repertoire. It may seem small and detailed, even to many unprofessional musicians of broad grasp of mind. Requests for assistance in this direction, however, prove that to musicians of average ability it will be a help to know the difficulties which others find and the means by which they have been overcome.

Almost all busy artists realize the difficulty of keeping the lamp of ready execution ever trimmed and burning—of having ready for all occasions a sample of their ability to do what is expected of them. The lack of this is a serious matter. Many realize it, others are too short sighted; many too lazy to overcome it.

To those having positions to bestow, the shiftlessness of those desiring positions is especially apparent in this neglect of providing a masterpiece that shall indicate the measure of their ability. Opportunities of extending acquaintance and making impression are thus lost. The effect upon the observer is not good: it indicates a lack of character not encouraging. While within the reach of all, this prime advantage is utilized by but few of those most needing it.

"But how am I to keep up a repertoire of masterpieces for possible show demand? I have not the time. I am making my own living and studying 'out of hours.' Every moment is occupied in meeting the demands of the advance pressure. I cannot memorize. I forget easily what I do learn. One week I am well equipped, the following, through extra pressure, all has vanished like smoke, or the edge of perfection is dulled for lack of practice. I am caught in a circle. When it would be of the utmost value to me to be able to show what I really can do, a feeling of uncertainty as to the performance, and a dread of misrepresentation, prevent, and the opportunity is lost. My piano is piled with good music, brilliant and attractive, vocal and instrumental. I can play for hours with the notes before me, but am absolutely helpless without them. If invited formally to a meeting with important people, I am burdened with packages and rolls. If called upon unexpectedly, I might as well be without a musical education. What shall I do?"

In the first place, let me say by way of sympathy that I fully share every horror of the drudgery which such equipment entails. There is no plan that I have not tried, no logical, occult or reasonable means with which I have not experimented, and there is no combination of them that is not more easy to bear than the mortification, annoyance and setbacks which result from being unable to comply with the request "Play, sing, something!" the natural desire to hear the art work of a reputed specialist.

One thing certain: nothing can be accomplished in this line by one who drifts. A helm is much more necessary than a compass on the sea of perfected repertoire.

Your must first of all arrange some corner, cove or cave of your busy life for the carrying out of a plan, which must be laid according to the strict laws of system and precision—above all, regularity. From experience I am convinced that there is some unaccountable power in having a practice hour, not only daily and of the same length, but at the same hour of each day. Better the time between 11 and 12 each day than between 11 and 4 to-day, 2 and 7 to-morrow. Make the time short rather than too long at first. It is easy to lengthen it with increased interest, very easy to weary and disgust, then good-bye to progress or profit. Nothing can be done without regularity.

Next, Will must be enlisted in the work. A gentle pressure of wishy-washy wishing is all that some reach in the matter. Nothing is done to conquer difficulty by many, even of those who practise anxiously. The mental condition of a seething, boiling point of concentrated grit, necessary to lay hold of, grasp, climb, reach, and reduce musical difficulty to beauty is not reached by one practiser in twenty. The back is not bent, the wrench is not made, the

teeth are not set, mentally. You do not agonize! Weariness sets in before results are obtained, disappointment and weakness of will are the only result.

Running over old pieces, trying over new compositions, sight reading—all good enough in their place—are so many mediums of mental dissipation and slovenliness, that are of no value in fixing a repertoire. It is astonishing how much musical resource one may have that is not of the least practical value.

The same degree of "agonizing" is not required by all in memorizing. One remembers with the reading, one with the comprehension, another finds the oldest piece vanish into blankness when the notes are removed. To the fortunate first, application is all that is necessary. The last must make up and down hard work of note transference, or give up all idea of ever shining in musical life.

The mind must be brought into condition to work. Involuntary attention is largely a matter of habit. One has but to remove the eyes from a piece of music as familiar as "The Lord's Prayer" to discover the useless condition in which the mind is, nine times in ten. There is no activity there—nothing but a passing mental motion that does not "lay hold."

To start the mind into full vigor take a piece of music, old or new, separate any one strain or measure, nay, one or two chords, from the surrounding measures, and go to work upon it with the sole idea of compelling the mind to retain notes. The one who has the best knowledge of keys and chords is the one best equipped to memorize. One cannot too deeply censure the teaching that leaves this grouping of families and members of notes for the later stages of musical work. It is the basis of all intelligent playing, the foundation upon which musical structure is built. It is the source of accuracy and the means of preventing error. There is nothing in the first principles of harmony that cannot be mastered by children who can understand the first principles of grammar and arithmetic.

With a knowledge of chord and key one can memorize in large mouthfuls, grasp large slices of idea by one mental effort, while one ignorant of these must study note by note and group by group independently, without cause or reason—a much more wearisome and tedious undertaking.

Take the treble alone first, as much as the mind can hold—one measure, one chord, one note if necessary, as will sometimes be found by an unharnessed mind. Next, learn the bass in a like detailed manner, and fill in with the treble, noticing, arranging and classifying as much as possible.

To many the melody comes of itself; the harmony it is which must be learned. In such case memorize the bass first, and great pleasure will be found in associating the two. Here, for example, are two measures in C, two in F, two in G and two in C again—four ideas only, whether "hard" or "easy." Any accidentals which may occur will fix themselves as intruders. A memory of the arrangement of the chords is all that is necessary; individual notes will fix themselves. With a knowledge of keys the amount of arbitrary memorizing will be found to be very slight, and notes will come to group themselves unconsciously and astonishingly, as the habit of mind grows strong and grasping with each effort.

The very instant you are tired stop, but follow up that one piece till it is thoroughly mastered, no matter how unattractive, how difficult it may be. Time enough to study "pretty" pieces; you are doing this for discipline not pleasure. Believe me this pays. If you wish to become convinced of the truth of it, just do it! After a few efforts, three strains will seem as easy as one did at first, and the growth will be as steady and progressive as the advancement in strength from the lifting of the calf to that of the ox. After a time a page will be as easy of acquisition as a strain was at the beginning. Later on the mind comes to observe several points on first observation and without conscious effort. This unconscious memorizing, based upon an intelligent knowledge of what the piece contains, not upon an arbitrary remembrance of notes, makes the retention of the piece unshakable once learned, and needing but a slight revision once in a while to keep the piece in fit condition for packing or exhibition.

For the average mind the time to memorize a piece is after it has been thoroughly and faithfully studied, all the weeds taken out and a decided thought in the mind as to the intent of the composition.

Would that quickness and thoroughness could be united more frequently than is the case! The quick memory fails in repetition through depending on natural retention, which means remembering "in spots." How irritating people are with their "You remember so and so?" It goes like this—ah, me! how does it go? Like this—oh, dear; how things do slip away! &c. They suggest possibilities of beauty without carrying out one satisfactory strain. They are no good to music, their hearers or themselves.

To many the difficulty of memorizing is getting at it. Once started properly the pleasure of satisfactory acquisition becomes a delight.

After a piece is once learned make a point of never letting it go. Play it every day on principle. But remember, the same care must be exercised the fiftieth time playing as the first. One can get in the habit of running old pieces over in so desultory a manner, dropping a note here to-day

and there to-morrow, that, like patterns cut from consecutive imitation, all trace of the original outline is lost and the design is bungling, uncouth, clumsy—the whole one detestable blur. Eternal vigilance is the price of satisfactory piano playing.

As to keeping up a number of pieces after they have been learned, there are many good ways, but any of them to be efficacious must be adhered to with fidelity. One must originate little plans for inducement and stimulus. For myself, I deny myself all sight reading, of which I am passionately fond, until a certain piece is safely stored away in the memory. I sometimes decide to use neither pedal nor expression till the notation is perfectly memorized. As mechanical playing is extremely distasteful, all possible speed is made in the memorizing, you may be sure. I sometimes compel myself to have a certain piece ready to play without the notes before a certain person arrives, or some certain event takes place. Under no circumstances whatever do I permit myself to drop one piece half learned to learn another. I have made this such a musical habit that an unfinished piece would haunt me in my sleep. It is sometimes helpful to memorize a piece backwards page by page, in which case the greatest difficulties are repeated the greatest number of times.

No merchant must be more systematic, thrifty and persistent in the accumulation of gain, than the musician who desires to have and to hold a repertoire.

Keep a list on the piano of all pieces learned. Make a memory structure on the plan of the "House that Jack Built," adding two to one, three to two, four to three, &c., uniting repetition monotony and progress in one unshakable mass of musical resource. A practise program is an absolute necessity. Have something on this order:

| Exercises, | so many minutes. |
|---------------------------|------------------|
| Advance work, | " " |
| Memorizing new work, | " " |
| Old pieces without notes, | " " |
| Old pieces with notes, | " " |
| Sight reading, | " " |

After the pieces have accumulated so that there is not time to play all carefully every day, separate those played by laying them crosswise upon the pile, adding to the crosswise pile each day, till the circuit has been made, when commence over again. This secures progression of repetition, otherwise the same three or four are being played each day while the rest remain untouched. Each day commence where you left off the day before, adding the latest as soon as learned.

The most stupid, light-headed unmusical person in the world cannot fail of achieving the most satisfactory results in this way. The rare excellence and satisfaction thus created are like steam in an engine. The exhilaration impels to further achievements. Dexterity, skill, fluency are required, but above all the control of moods necessary to do the same thing over every day regularly.

Nothing is more utterly demoralizing musically and mentally than the habit of "running over pieces," which seems to be the end and aim of most girls' practice. Concentrate and accumulate. Make each piece finished. Memorize when made so. Keep old music bright. Never mind being "sick'n tired" of a piece. The best is not gotten out of some compositions until after they have been worked threadbare. Perfection is always novel, always exhilarating.

Never mind moods. No temperament is more subject to them than the musical one. There come times in studies musical to the composer as to the five-finger exerciser, when all things seem to stagnate. The mind is numb, fingers are stiff, interest is dead. But that such times invariably precede those of unusual leap of advancement is the record of all. Let regularity govern feeling and will force to execution. Gently and gradually warmth will follow.

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HABITS OF PRACTICE.

The average girl works with the easy portions of a piece of music. I say "work;" there is in reality no work about it. She simply passes again and again over the easy spots, always neglecting the difficult ones, till weariness sets in and the whole piece is dropped in its unfinished condition. One does not waste time passing the iron over and over the smooth spots in a piece of linen, but leaves them to press out the wrinkles. Why not concentrate upon and master the difficult parts first? The rest will fall into place and the result will be satisfactory. One way to accomplish this with a piece that grows more difficult toward the end is to practice it backward, page by page; first one alone, then two together, then three, &c. In this manner the burden of repetition falls upon the heaviest portions, and on the final playing through from the first wonderful results will have been found to have been accomplished without any of that repulsion which the mind feels toward ponderous difficulty.

To one who is both a vocal and instrumental musician the difficulty of keeping up two such rich and distinct lines of action is especially great.

Still there are many ways of uniting the two so as to keep both up with comparatively small expenditure of time. Finger exercise may be made vocal exercise as well. With care and attention both finger and throat muscles may be drilled at once without doing harm to either. Rest may be had from heavy instrumental work by a vocal exercise, either a song or an exercise, and vice versa, and by separating difficulties those of each department may be united for the good of the two.

In playing one's own accompaniment for example there is much time and vitality wasted by playing and singing together at sight before the technical difficulties of either are overcome or any idea of the meaning of the composition is in the mind.

Time, words and accompaniment should be learned independently and made individually perfect before being united. First study the air alone with a view to pure tone production and correct melody. When this is assured without an instrument, memorize or at least become thoroughly familiar with the words. They are never difficult; most of them come without effort. Next unite to them their proper dramatic action. They are for the most part a senseless blur or mechanical recitation for lack of proper attention. Next learn the accompaniment thoroughly—which means thoroughly! In uniting do not attempt all at once. Play the accompaniment reading the melody; next speak the words in connection with the playing; next sing the syllable "la" with the accompaniment; lastly unite accompaniment, words and song. The result will be astonishing to the most indifferent. It makes a travesty on a song to rush into it unprepared. It is as if one should run through a strange house at midnight hitting chairs and doors, knees and elbows, and stepping upon tacks.

Reading part songs separately is excellent practice in uniting melody and accompaniment and giving a comprehensiveness of grasp that is invaluable. Here a knowledge of chords and keys is again found of most value.

One great source of musical unimpressiveness, with girls especially, is a lack of standard. This in seven cases out of ten is governed by associates, conditions and surroundings; chiefly by gentlemen friends. One could count the love affairs of many a girl musician by the musical sandwiches upon her piano top. There are the flippant, classic, sentimental and sacred types, each one representing a swing of temperament disastrous to musical fidelity and harmful to the best musical future.

Of course "an artist" is capable of interpreting these several distinct classes of thought, but a student is not yet an artist. If temporarily swung aside in the former case the undercurrent of standard is not affected. Nor is the one dropped for the other, as is the case with the emotional, untrained amateur. The best way is to choose and keep as a style that which is most consistent with temperament, physique and powers. When there is no leading instinct adopt one type and adhere to it. This means till that type has been mastered. Above all things keep up what has been acquired.

Very many miss making an impression through poor judgment in choosing a masterpiece. An element of the dramatic must enter into the composition that shall appeal to a mixed audience. One must not in such case sing or play something that sounds like a section out of an instruction book. There is nothing gained and much may be lost by the idiotic indiscretion of musicians in singing or playing the wrong thing at the right time. Inferior music need not be chosen; that must be which has a stirring, fetching, dramatic quality. There is sufficient good music that is attractive and appealing, and such is well worth finding. Eccentricity and conquered difficulty may appeal to the student, professor and connoisseur; it does not create a favorable impression for a beginner.

FANNIE EDGAR THOMAS.

The Lamperti Method.

TWO IMPORTANT WITNESSES FOR D'ARONA.

AN article appeared in last week's MUSICAL COURIER calling attention to the number of so called teachers of "voice culture," "voice placement," &c., who were advertising the "Lamperti Method" in THE MUSICAL COURIER and other papers, and stating that their methods were at variance with each other, and that it became necessary to decide whether Lamperti made individual methods, or whether one method that stands forth as one principle, one complete theory was applied by him to all his pupils, and if the latter, some persons were certainly not teaching voice culture according to the gospel of "St. Lamperti."

We think it is time the public should be made acquainted with some of the characteristics of the great maestro, and then it will not be so difficult to determine who are entitled to be called "exponents" of his method and who not. Lamperti was an enthusiast, a true, pure, naturally beautiful voice was his breath of life if he saw the spreading of his fame in the work to be expended on it, and fame meant "La Carriera," or a career on the operatic stage in Italy. This meant not only years of study in daily lessons, but each home practice had to be done under the supervision of one who was proficient in his method (a responsibility of importance for both teacher in charge and pupil, as can readily be seen). After the voice was put under the pupil's control so that the location of a note no longer required thought concentration, voice cultivation commenced, and when mastered, the artistic finishes (and where can they be found to portray so much delicacy and mediate between soul and soul as in that pure Italian method?) were begun, and then for the first time you felt the human elasticity of emotion that stirred up your very being, and feelings you never before knew you possessed were aroused by the hearing of your own voice as he weaved it into colors and inspired climaxes, and you returned from your lesson wondering if you could ever in the world sing like that again.

Your debut comes, and contrary to your expectation in the maestro's interest; you find him cold and indifferent to your fate, and not until you have climbed the ladder of public fame from theatre to theatre, until the press is aglow with your success and you are secured for one of the largest theatres of Italy, where he can share your honors, did he recognise you as his pupil—not till then was your vocal education complete in his estimation. So in settling doubts about any pupil of the real Lamperti, one has only to find out how much of an operatic career the "Lamperti's method" exponent made in Italy, and if none at all, certifies purporting to come from him are fraudulent. Mrs. Florenza d'Arona is the only one that we, the undersigned, know of who possesses a legitimate Francesco Lamperti certificate authorizing her to teach his method in America, and as she was a contemporary student with ourselves before and while we were with him, we can personally vouch for the truth of all her statements.

She was not only a distinguished pupil of his at different intervals from her childhood up, but a well-known prima donna of standard Italian opera, filling engagements at such opera houses as the Carcano, Milan; the Bellini, Naples; Teatro Municipale, Reggio d'Emilia; Teatro Civico, Chiavari; the Malibran, Venice, &c., with managers such as Francesco Serafini, Romiti Trevesan (father of Mrs. Del Puente), &c. Sembrich, Van Zant, Valda, Scovelli, Medini, &c., could join their signatures to ours were it possible, as they were all contemporary pupils of Lamperti, with Mrs. d'Arona and ourselves. The following are two Italian notices, where Mmes. d'Arona and Medini appeared together in opera, and in fact Mrs. Medini witnessed many of Mrs. d'Arona's triumphs during that season and would join her signature to ours, as she was also a contemporary pupil of Lamperti and has witnessed many of Mrs. d'Arona's triumphs in Italy. The following are two Italian press notices where they appeared in opera together, translated by ourselves from the original:

CHIAVARI, December 6, 1878.

After the superb rendition of "Semiramide" Sunday night, with Florenza d'Arona in her unrivalled rôle of "Arsace," who was three times recalled to the footlights. We were again elated with her rôle of "Romeo" in "I Capuletti e i Montecchi," Tuesday night, with F. Roena Medini as "Julietta." Her aria "È questo il loco," and the duet with Medini at the end of the last act, were gems full of that strength and ideal interpretation hard to realize outside of our warm Italian temperament. It is needless to say they received an ovation.

AMICO DEGLI ARTISTE.

... and then "Lucresia Borgia," in which opera Mrs. Florenza d'Arona appeared as "Orsini." This worthy artist inspired the public to the greatest enthusiasm in her distinctively charming rendition of this rôle, as she had previously soared to the full confidence of our Chiavarese public in her ideal interpretation of "Arsace" in "Semiramide." In this latter opera she sings with such command of her pastoral and velvety voice, and with such subtle power of her perfect method, that she has only to sing this rôle alone to assure her fame. Mrs. Roena Medini, who as "Julietta" to the d'Arona's "Romeo" in "I Capuletti e i Montecchi" was a most worthy companion to the d'Arona, sharing the tempestuous applause, which culminated in an ovation and brought the two artists to the footlights again and again.

Lamperti denied Mrs. d'Arona a certificate until she was leaving Italy to fill her engagements in Paris after several years operatic experience, turning a deaf ear to all engagements until satisfied—as he expressed it—that "Lamperti

would pour from her mouth," and then he said "if she should ever teach she would be the greatest teacher in her country," and we fully indorse that statement after hearing her pupils sing, although exceptions might be taken to the remark, as other legitimate Lamperti pupils now do and may yet teach, but there are so few in this country who are entitled to a claim to that great maestro that jealousies should be done away with between us and a bond of true friendship to link us closer together should be formed, so that in whatever capacity we find ourselves, whether in opera, as teachers, or in married life, we may venerate the father of our vocal fame by never allowing petty jealousies to rob one of his children in art of her hard earned and justly deserved success, since a bona fide pupil of Lamperti who has passed through the scathing criticism of an Italian audience needs no other recommendation for the guarantee of the one and only "complete theory," such as he taught each and all of his pupils who had voice, talent, temperament, money and time to devote to the perfection of his wonderful method.

Those who studied after 1881 in our united and candid opinion would have gained more to have remained at home, for even in that year his faculties were beginning to fail, and during the lessons of "Lamperti Fad" pupils, he would doze, read the paper, take snuff, imitate their efforts and pocket their money. Of course these pupils were convinced there was nothing to his teaching, and that they could do as well as that themselves and better, and these people together with "Rome must be built in a day kind," who do Europe and take a few lessons of each of the great masters there, are the ones worthy artists are brought into competition with, for they are shrewd, possess wonderful business capacity, have an audacity that make a true artist tremble, and are so unprincipled that they would publicly steal the bread from the very mouths of those they would grovel before in very shame were artists valued for what they are instead of what they claim themselves to be.

CLARA HEYEN,

Pupil of Francesco Lamperti for six years, prima donna with Chiangni at Padua, Milan, Turin, Bologna, &c., at present retired. Care of Mrs. B. T. Nichols, "The Mystic," 123 West Thirty-ninth street.

EVA CUMMINGS,

Lamperti pupil eight years, prima donna of Risordi and Vianelli Opera Company, Milan, Italy; Terzi Opera Company, Milan, Italy; Aramburo Opera Company, South America and Cuba; Max Strakosch and Milan Opera Company, Nova Scotia, and at present engaged as prima donna of the Fabbri Grand Italian Opera Company, San Francisco, Cal. Address, care of Henry Wolfsohn, 381 East Fourteenth street.

Elizabeth C. Mayer.—Miss Elizabeth C. Mayer has returned from Europe, and has opened a vocal studio at 390 West Fifty-ninth street.

Amy Fay.—Miss Amy Fay has returned to the city after a summer in Chicago, where she opened the Woman's Musical Congress, July 5, with a paper on "The Piano." She also gave one of her "musical conversations" at Pontiac, Ill., by invitation of the resident teachers.

Miss Fay has again opened her studio 33 West Thirty-first street, where she will give instruction on the piano. She is also prepared to accept engagements for recitals.

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London Letter.

LONDON, September 9, 1898.

SIR ARTHUR SULLIVAN has made so much progress with the music of the new comic opera for the Savoy that Mr. D'Oyly Carte proposes to put it in rehearsal next week.

Sir Augustus Harris opens his provincial tour at Edinburgh next Monday. The company will also visit Glasgow, Newcastle, Liverpool, Manchester, Belfast, Dublin, Cork and Birmingham, giving a week's performances in each place of the following operas: Monday, "Orfeo" and "Pagliacci;" Tuesday, "L'Amico Frits" and "Cavalleria Rusticana;" Wednesday, "Les Huguenots;" Thursday, "Il Trovatore;" Friday, "Carmen;" Saturday matinée, "I Rantzau," and evening, "Faust." The principal artists—all, except Mr. Maggi, well known at Covent Garden—are: Sopranos, the Misses Gherlsen, Dagmar, Sofia Ravogli, Biancoli, Florenza and Lucile Hill; contraltos, the Misses Giulia Ravogli, Pauline Joran and Olitzka; tenors, Messrs. Morello, Giannini, Joseph O'Mara, Corsi and Guetary; basses and baritones, Messrs. Dufriche, David, Bispham, Maggi, Richard Green, Vaschetti, Vilani, Castelmary and Caracollo. Mr. Seppilli, from Milan, will conduct, while Mr. Feld will be his able assistant.

This enterprising impresario believes the time has come when the growth of music in England, from various active causes, will support a first-class touring company giving popular operas in Italian. The Carl Rosa Opera Company have secured a strong hold upon the public by these popular operas in English, and it is thought that a little healthy competition will be to their mutual advantage.

Mr. Guiseppi Maggi, who sings in the above tour is a new Italian baritone from Alessandria, receiving his musical and dramatic training in Milan. He is an accomplished linguist and has a large repertoire of Italian, French, English and German operas.

This evening Andrau's comic opera "La Mascotte" will be given at the Gaiety and will run until the new burlesque "Don Juan" is ready for production; probably early in October.

The attendance at the Promenade Concerts has not averaged as high this week as previously; on "Wagner" night, however, the house was crowded to its fullest extent, and the admirers of the great master listened to a fine program well rendered by Mr. Cowen's able forces.

On Monday night the instrumentalists rendered: Overture, "Pinal's Cave" (Mendelssohn), andante from Symphony No. 1 (Beethoven), "Invitation à la Valse" (Weber-Berlios), intermezzo "L'Amico Frits" and selection from "The Gondoliers." Mr. Oudin sang "In Happy Moments" ("Maritana") (Wallace), and "Who Knows," while other vocal numbers were contributed by Mrs. Giulia Valda, Mr. Charles Chiley, Master Cyril Tyler and the Meister Glee Singers.

On Tuesday, Wagner night, the program comprised overtures "Tannhäuser" and "Meistersinger;" prelude and entr'acte "Lohengrin;" "Wotan's" "Abschied und Feuerzauber," "Traume," "Waldweben," "Ride of the Walküre" and "Kaiser March." The vocal part was rendered by Miss Ella Russell, Mrs. Swatowski and others.

On Wednesday, classical night, the audience listened to Beethoven's "Pastoral" symphony, which was well rendered and heartily appreciated; Schubert's overture "Rosamunda," Berlioz's "Danse des Sylphes" and "March Hongroise," and a selection from "Carmen." Slivinski gave an admirable rendering of Schumann's concerto in A for the piano, and he also played Mendelssohn's "Fileuse" and transcriptions by Liszt of Chopin and Schubert. Mr. Braxton Smith, among the vocalists, received the heartiest encore of the evening for his singing of Händel's "Rendi 'l Sereno," while Mrs. Alwina Valleria, Miss Mackenzie, Mr. Oudin and others contributed to a delightful evening.

The selections on Thursday, Gounod night, were overture "Mirella," entr'acte "Colombe;" saltarello, "Danse des Bacchantes;" ballet music and selection, "Faust," and march "Reine de Saba," while Mrs. Giulia Valda, Mrs. Belle Cole, Mr. Oudin and others sang selections from his works.

Friday, English night, the orchestral numbers were overtures, "Sunshine and Shade" (Cliffe), "Robert Macaire" (C. Ould); symphonic poem, "The Passing of Beatrice" (W. Wallace); dances, "Henry VIII." (German); waltz, "Sleeping Beauty" (Cowen); "Imperial March" (Sullivan), and a selection from "Bohemian Girl." The vocalists were Miss Ella Russell, Miss Mackenzie, Mr. Charles Chiley and others, while Mr. Steadman's choir gave an excellent rendering of the popular vocal waltz. For to-night, known as the "popular" night, the program advertised is Beethoven's symphony No. 1; ballet music, "Sylvia" (Delibes); gavot, "Yellow Jasmine" (Cowen), and selection, "Les Cloches de Corneville." Mr. Johannes Wolff will contribute a violin solo, while Mrs. Giulia Valda, Miss Gertrude Aylward, Miss Carrie Curnow, Mr. Pierpoint and others will appear as vocalists. Mr. Sinkins assures us that Mr. Sims Reeves will positively make his first appearance next Monday evening at the Promenades. Miss Emma Juch has been engaged to sing at the Crystal Palace concerts the coming season.

Mrs. Nordica sails for America on the Paris the 16th inst.

to sing at the Worcester Festival. She has other engagements which will occupy her time until the grand opera season in November, when she is engaged to sing the dramatic rôles of the Abbey & Grau performances.

Mrs. Nordica was the recipient of a beautiful gift, showing the great esteem that Queen Victoria holds for her, both as an artist of the highest rank and personally as a friend. It was a dagger crowned with diamonds and the blade (about 5 inches long) made of pearls, sapphires and rubies. This is the most elegant gift that the Queen has given to any who have sung before her, and Mrs. Nordica won it by her bright personality, beautiful voice and artistic singing. Mrs. Nordica is a great favorite, not only with the Queen, but other members of the royal family, and has several valuable tokens of their esteem for her.

MR. ALFRED GILBERT.

One of the most interesting institutions of London, from a musician's point of view, is "the Musical Artists' Society," organized in 1874 through the efforts of Mr. Albert Gilbert. The object of the society is to give an annual series of concerts, at which young composers have the opportunity for the performance of their works, and vocalists and instrumentalists the advantage of a public appearance. To make the programs attractive to the general public, a part of each is made up out of standard works.

Acting as secretary Mr. Gilbert has secured the support of several prominent musicians, and during the past nineteen years has enabled many now well-known artists to make their first appearance before the English public. He has supplemented this work by continuing to help those having merit until they no longer needed such aid.

This Mr. Gilbert has accomplished while leading a very busy life as teacher of the piano, conductor and composer.

In the latter field he was destined to become widely known through the well-worn melody of "Ta-ra-ra-boom-de-ay," which was taken from his spectacular cantata, "Abdallah" (the last Moorish king), composed especially for the Merchant Tailors' School Choral Society. The American rights were sold to a Boston man in 1886, and the five bars constituting the above air were taken from it, and found their way back to England.

The craze of "Ta-ra-ra" was at its height when Mr. Gilbert first heard it, and he at once recognized the melody as one from his cantata, "Abdallah." He immediately sold the English rights to Mr. Shierd (music publisher) for 100 guineas and a royalty, which has put a snug sum of money into Mr. Gilbert's pocket.

Beside this cantata, which was very successful in England, he has written another, "L'Amie du Drapeau," for female voices, four operettas, a sonata, a complete school for the piano of 200 numbers, which is used extensively in England and numerous solos, duets, trios, quartets, &c.

The Accademia di Santa Cecilia, Roma, awarded him a special diploma for introducing there a new form of composition; namely, a quartet for piano and strings, with an obligato for four voices.

Mrs. Charlotte C. Gilbert, his wife, was a prominent English singer (soprano), a well-known teacher of the voice and composed some very good songs; the most popular were "Name Me Not" and "Night and Morn." Their son is the greatest sculptor in England to-day. Mr. Gilbert is a fellow of the Royal Academy of Music, being one of the celebrated one hundred, a director of the Philharmonic Society and member of the Royal Society of Musicians, and in his several capacities has done much for the furtherance of the art in Great Britain.

FRANK VINCENT.

LONDON, September 16, 1898.

The thirty-eighth annual series of the Crystal Palace Saturday concerts opens on October 14. Among the artists already engaged to appear during the season are, pianists, Paderewski (December 9), Slivinski (October 14), Miss Janotha, Mr. Siloti (November 18), and Mrs. Bloomfield-Zeiser; vocalists, Miss Ada Patterson, Miss Palliser, Mr. Edward Lloyd, Mr. Ben Davies, Mr. William Ludwig, Mr. Andrew Black, Mr. Norman Salmond, Mr. B. Pierpoint and Mr. Foli. It is also arranged for Mrs. Moran-Olden, Miss Emma Juch, Miss Meisslinger, Miss Otta Brony, and Mr. David Bispham to make their first appearance at these concerts.

Among the novelties Mr. Manns will introduce are "The Water Lily" (Cowen); Mr. Edward Geaman's new symphony; an orchestral ballad, "Durana" (Godfrey Pringle); concert overture, "Youth" (Dr. Henry Hiles); overture, "The Fire Worshipers" (Granville Bantock); orchestral prelude, "The Eumenides of Æschylus" (Wallace); cradle song for orchestra (C. H. Coudery). Mr. Julius Klengel will introduce his new violoncello concerto and Miss Frida Scotta will appear among the violinists. Mr. Manns also gives concerts at the Palace on Wednesdays, at which appear many young and unknown artists; if they please the conductor and the audience they are asked to sing at the Friday concerts, which are a grade higher; then if thought worthy they are engaged for the regular Saturday concerts at a nominal fee, usually of 5 guineas. In this same way instrumentalists and composers have an opportunity of coming before the public. The directors of the Palace in consideration of Saturday afternoon being a holiday in Lon-

don have reduced the prices of admission from 2s. 6d. to 1s. The promenade concerts still continue to receive the hearty endorsement of the public, and Mr. Sinkins has decided to prolong his season until October 7. On Monday night Mr. Sims Reeves was received with great enthusiasm. He did not respond to the encore after "Tom Bowling" owing to a slight cold, but despite this the second number, "Come into the Garden, Maud," was so well done that an imperative encore brought out the veteran in "The Jolly Young Waterman." The other vocalists were Mrs. Valda, Miss MacKenzie, Cyril Tyler and Pierpoint. Slivinski played Rubinstein's concerto in D minor and the orchestra overture, "Prometheus" (Beethoven), Turkish Rondo (Mozart), exhibition overture (Auber) and selections from "Martha." On Tuesday night Mr. Cowen's forces played overture, "Anacreon" (Cherubini); ballet airs, "Rosamunda" (Schubert); melody and minuet (Paderewski); Danza Esotica (Mascagni), first time; ballet, "Le Cid" (Massenet), and selections from Chevalier's coster songs. Mr. Johannes Wolff gave an artistic rendering of Godard's violin concerto, and Phillip Newbury, among the vocalists, sang "O, 'tis a glorious sight," "Oberon" (Weber).

On Wednesday night, classical night, the orchestra played Schumann's symphony in D minor, overture to "Leonora," minuet and chassone (Gluck) and selection, "Les Cloches de Corneville." Mr. Johannes Wolff again appeared and Mrs. Valda, Cyril Tyler, Newbury, Oudin and Steadman's choir were the vocalists.

Thursday was Mendelssohn night, and the program included the great master's Scotch symphony, overtures, "Midsummer Night's Dream" and "Ruy Blas," and selection from "La Grande Duchesse;" Slivinski's piano solo, "Variations Serieuse," and vocal selection rendered by Miss Isidor, Cyril Tyler and Miss Mackenzie. Last evening (English night) saw a large audience gathered to hear overtures "Lurline" and "Dramatique" (Hervey); ballet music, Nordica (Corder); incidental music, "Henry VIII." (Sullivan), and selection "Satanella" (Balfé). Miss Margaret Hoare led the vocalists, among whom were Mrs. Belle Cole, Cyril Tyler, Mr. Leyland, Mr. Thorndyke and Steadman's choir.

To-night, grand popular evening, Mrs. Valda will sing "Je suis Titanic" ("Mignon") and "Mia Picciarella" (Gomez), and the orchestra will play symphony "The Clock" (Haydn), suite "L'Arlesienne" (Bizet), overture "William Tell," and selection from Chevalier's "coster" songs.

Next Monday evening Mr. Sims Reeves appears again, and on Wednesday evening we have the first performance of "Samson et Dalila," followed with a Saturday matinée and the third performance on Monday evening, the 25th inst. Mrs. Sanz and Mr. Lafarque, who originally created the two leading rôles, will come over to take them on these occasions. Mr. Oudin will be the "High Priest of Dagon;" Mr. Arthur Barlow, "Abimelech;" Mr. James Gawthrop, a Philistine messenger; Mr. H. Lewis Thomas, the first Philistine, and Mr. McGrath, an aged Hebrew, the second Philistine. The chorus and orchestra will be 350 strong, and Mr. Saint-Saëns is supervising the rehearsals, and will be present at the performances.

Among the musical arrangements of the "Concert Direction of Daniel Mayer" may be mentioned Mr. Paderewski's tour of the provinces, where he gives thirty recitals commencing October 21, after playing at the Norwich Festival at Brighton, and finishing December 18 at Sheffield. He also plays at St. James' Hall on October 31, when he will be accompanied by the Symphony Orchestra and Mr. Henschel's Scottish orchestra will also accompany him at Edinburgh. The eighth series of London symphony concerts will take place at St. James' Hall commencing Wednesday evening, November 8. Among the soloists are Mr. Paderewski, Miss Frida Scotta, Miss Langley (a young English violinist), Mr. César Thompson, Miss Ilona Eibenschütz, Mr. Emile Sauert, Mr. Plunket Greene and Miss Marie Brema.

Mr. Schoenberg will give a recital in London on November 2. Mrs. Fanny Bloomfield-Zeiser will appear at the Crystal Palace and other concerts. Mrs. Melba will make a provincial tour, visiting the following cities: Liverpool, Birmingham, Edinburgh, Glasgow, Brighton, Dublin and a number of other cities. Master Jean Gérardy also makes a provincial tour.

Mr. Plunket Greene will be kept busy with engagements until his four months' American tour, which begins next January. Miss Evangeline Florence (Houghton), from Boston, who finished under Mr. Henschel, promises to be one of the most popular of the younger sopranos, having already over seventy engagements booked for the coming season. Miss Florence's high soprano voice is as fresh and pure as a bird, and under Mr. Henschel's training she has learned to use it most artistically.

Report has it that Sir Augustus Harris' Royal Italian Opera Company had a very successful week in Edinburgh this week. The Queen has commissioned Mr. Tosti to write two small operettas for performance by members of the court, some of whom have considerable dramatic talent.

The festival of the "Three Choirs," of Worcester, Hereford and Gloucester, that met at the former city this week,

presented an interesting program, which under the conductorship of Mr. Hugh Blair, organist of Worcester Cathedral, was very creditably rendered.

The festival opened on Sunday morning in the cathedral with the "Old Hundred," including a new setting in D major of the "Te Deum" and "Jubilate," especially written by Mr. Blair, with orchestral accompaniment. The anthems were "When Israel out of Egypt came," Mendelssohn and Mozart's third motet, "Glory, Honor, Praise and Power," Mackenzie's "Benedictus" was played for the offertory, while Beethoven's symphony in C minor served as the voluntary. An able sermon by the Dean of Worcester on the function and duty of praise completed a most interesting and impressive service. "Elijah" was chosen for Tuesday morning and met with a most satisfactory rendering by Mrs. Albani, Miss Anna Williams, Mrs. Belle Cole, Miss Jessie King, Mr. Lloyd and Mr. Watkins Mills. As is customary at these festivals, a prayer is said before and after each oratorio. In the evening Beethoven's symphony in A, No. 7, and Händel's "Israel in Egypt." The solos were by Miss Anna Williams, Mrs. Belle Cole and Mr. Edward Lloyd, while Mr. C. Lee Williams presided at the organ.

Wednesday morning Bach's Mass in B minor was given, Miss Anna Williams, Miss Hilda Wilson, Mr. Houghton and Mr. Watkins Mills taking the solos.

In the evening (at Public Hall) a new orchestral work composed for the occasion and conducted by Dr. Hubert Parry, three selections of "The Tempest" (Sullivan), Walther's "Preislied," from "Die Meistersinger," and "Through the Night" (Schubert), sung by Mr. Lloyd; Händel's duet, "Cara più Amabile Belta," sung by Mrs. Hutchinson and Mr. Plunket Greene. The other orchestral numbers were Schubert's unfinished symphony in B minor, four Slavonic dances by Dvorák, the overture to Mozart's "Figaro" and the second novelty, a symphonic poem, "Gretchen im Dom," by C. R. Fisher, the Dresden organist.

Thursday morning, Parry's "Job," conducted by the composer, and Spohr's "Last Judgment." The soloists in the former were Master Perrins, of the cathedral, the "Shepherd boy's song;" Mr. Houghton, the music of Satan, Mr. Brereton as the Narrator; and Mr. Plunket Greene was most successful in the Lamentation; and in the latter Mrs. Albani, Miss Jessie King, Mr. Houghton and Mr. Plunket Greene. The audience numbered 2,746 persons.

Thursday evening's program included Brahms' "German Requiem" and the "Hymn of Praise," with solos taken by Mrs. Albani, Mr. Watkins Mills, Miss Anna Williams and Mr. Lloyd and Mrs. Albani respectively.

Friday morning saw a fitting rendition of the "Messiah" by the chorus, who seemed to have gained enthusiasm by their week's hard work, and Mrs. Albani, Miss Hilda Wilson, Mr. Lloyd, Mr. Brereton, Mr. Plunket Greene, Mr. Houghton and also Miss Jessie King and Mrs. Hutchinson, all of whom did excellent work.

CHEVALIER LEONHARD EMIL BACH.

"I like my operatic work," said Chevalier Bach in answer to my question, "and the two operas that I am now composing will, I hope, receive the approbation of a discriminating public when they are brought out. Sir Augustus Harris is writing the libretto to one, which will appear at Covent Garden next season. It represents Scotch history in the time of Charles I., and Mrs. Calvé is to take the principal rôle. The libretto, so far, is an intensely interesting and dramatic book, and I am trying to express, in the language of music, the strong themes contained in it. The opera will first be written in German and then Mr. Mazzucato puts it into Italian for performance at Covent Garden.

"The other opera is to be on the lines of 'Cavalleria Rusticana,' and the libretto is by Mr. Battozzi-Fontana, of Rome, who is one of the most popular librettists of the day, and was recommended to me by Mr. Sonzogno. I have completed arrangements whereby my opera 'Irmengarde,' which has been given at Covent Garden now eight times, will be given the coming winter season at Berlin, Dresden, Mainz and some other German cities. The librettist of this opera was Gisbert (a German), and the plot is founded on an historical episode occurring at Weinsberg in 1140, when King Conrad III. was besieging that city, and the heroine Irmengarde, through strategy, gains pardon of the king for her people, and he rechristens the town 'Woman's Constancy,' in honor of her successful interposition for her husband and friends.

"The plot being taken from German history argues well in its favor, and my impresarios think it will be one of the successes of the season.

"Among my other compositions that have met with a large sale are: A sonata in A minor, dedicated to Mr. Hollman, for piano and violoncello, which has been played all over Europe; a concerto for piano and orchestra, dedicated to my old teacher and friend, Liszt, in 1885, which was brought out at St. James' Hall, and has frequently appeared on concert programs since; a rhapsody polonaise for piano and orchestra, two symphonies for orchestra; a cantata, 'Baby-lon,' over 100 songs, some of which have become immensely popular, and a great deal of piano music.

"My first composition was a piece for the piano, and I was not seven" when I showed it to Meyerbeer, who was so

pleased with it that he took me immediately to study with the immortal Theodore Kullak, in Berlin, with whom I continued until 1869, when I had the good fortune to become a pupil of the great maestro, Liszt, meanwhile taking composition with Kiel. During the last year that I was with Kullak, though I was only fifteen, he made me teacher of his classes in his absence, where I had some novel experiences in teaching many pupils much older than myself.

"After two years of hard study with Liszt my concert engagements took up nearly all my time, and in 1874 I had the honor of being appointed as pianist to William I., Emperor of Germany.

"The largest concert tour that I made was with Ole Bull, in 1875 and 1876, when we commenced in Norway and played in the principal cities of Sweden, Holland, Denmark, Belgium, Germany, Russia, Austria, France, Italy, and then crossing over to Alexandria and Cairo. I well remember being with the great virtuoso on the pyramids and of hearing him play there most divinely, as though inspired by the surroundings.

"I came to London in 1884, and the spontaneous welcome accorded me on my appearance at some concerts and other inducements led me to locate here, where I have remained ever since.

"It was through my exertions that Liszt came over in April, 1886, just two months before he died, and we gave a concert, which was a tremendous success. During my residence here I have had some piano pupils, among them the Misses Douste, well known in Boston; Mr. Frederic Dawson, who is meeting with so much success at the Promenade Concerts and elsewhere; Ralph Stuart, Sally Lieblich, Nicordé and others."

Mr. Bach is of Polish extraction, and was born at Posen (German Poland), March 11, 1854. He gave his first concert at six years of age, and from that time until the present day he has been a conscientious, progressive student, making the most of his unusual abilities, and we may look for some great things from this man, endowed by natural musical talent and schooled under three of the greatest masters of the century.

FRANK VINCENT.

Leipsic Letter.

LEIPSIK, September 12, 1893.

EVERY cause has its champion, though of course the weaker the cause the weaker the champion. A careful study of the conditions of singing in Leipsic prompted me to advise American students of vocal art not to come here. T. Hert-Barry (Harry Brett), whose musical identity I have been unable to establish, but who is quoted in the city directory as "agent," has been chosen by some of the teachers to champion this cause. In a letter to the "Neue Zeitschrift für Musik," besides indulging in some spiteful personal allusions, which of course are of no interest to readers, he makes the following points: Mrs. Marie Unger-Haupt has cultivated the voices of many Americans and others. Bodo Barchers, formerly a popular opera and concert singer, has taught Karl Scheidemann, as well as his own three daughters, of whom the first was a member of the Dresden Opera, the second of the Munich Opera. He cites the names of Augusta Götze and C. Ress (among those not in the pool were Messrs. Renner, Törsleff and Rebling).

Mr. Barry asks if these names are not familiar to me. Yes, certainly; and the mention of all but Miss Götze causes me to reiterate even more emphatically my admonition to Americans. Cultivated the voices of many Americans! Yes, but how? Mr. Barry's ideas of a cultivated voice would be ridiculed in "the land of the almighty dollar," as he calls it, even by agents who do not attempt to write musical articles. His colleagues over there would at least not exchange their dollars for the privilege of hearing this style of singing.

Deeds past are not deeds present. Augusta Götze was a great teacher. She now devotes most of her time to other purposes than giving personal instruction. The mere supervision of a great teacher over inferior assistants will never produce artists. Whoever is fortunate enough to obtain personal instruction from Miss Götze may be congratulated—but few are. Despite Mr. Barry's eulogy upon Barchers and Mrs. Unger-Haupt, they have not now before the public one pupil educated by them within the last few years that could obtain one word of encomium from capable, unbiased critics. And there certainly is no scarcity in material. Of course there are local considerations. Last season I attended a recital by two débutantes, pupils of a Leipsic teacher, at which the noises were unbearable. Yet the audience (there by free tickets) applauded to the echo, and the next day certain critics made favorable mention. The results of such occurrences are that the unfortunate students are deceived into a feeling of superior worth. Naturally their hopes and plans are for the highest, and they continue in the course begun. But how soon these visions are dispelled when they go from the little sphere of teachers and cliques into the disinterested world! Soon nothing remains but bitter contemplations. These, however, do not give them back their opportunities, their voices, money and time. I heard a prominent pupil of another of the apostles mentioned by Mr. Barry who

through social circumstances is permitted to sing at some of the best musical soirées. A young lady in the audience of very musical temperament actually became hysterical from hearing the distressing sounds! Some exceptional talents are of course able to accomplish considerable, even with bad instruction. We have an example in the Opera, where badly cultivated voices, by striving for so-called dramatic effect, are able to make a good impression upon a general public, thereby seemingly reflecting credit upon their former teachers. This same Mr. Barry himself recently essayed to write an article antagonizing some of the Leipsic vocal teachers, but in misguided judgment vilified one who at least ranks higher than any (excepting Miss Götze) advertised by him. Should he ever at any time be fortunate enough to be associated with representative musicians he will find that the feeling as to the decline in vocal art is quite strong and general.

The advantages otherwise for studying music here are excellent. The conservatory has a violin school which is exceptionally superior. Klengel for cello and the several teachers at the conservatory can hardly be surpassed. Jadassohn for theory is world famous. In Professor Martin Krause, the great teacher of piano, Leipsic has a prestige which is musically invaluable. Miss Clara Polscher has recently taken a few pupils in singing, and so far has accomplished a great deal with them. Director Staegemann, as already intimated in my last, has also taken a personal interest in voice culture. Of the progress of the last two mentioned I shall be pleased to acquaint the readers of THE MUSICAL COURIER.

Mr. Panzer establishes himself more firmly as an excellent conductor with every opera he conducts. Last Wednesday, in "Walküre," he showed unusual aptitude, carrying the gigantic work through with infallibility, and conducting throughout with vim and firmness. Considering the short time he has had to accustom the forces under him to his individualism, the perfect control he has at all times and in the most difficult parts over all is remarkable. To him more than the circumstance of two visiting artists it was due that the performance of "Walküre" on Wednesday was one of the best heard here. The "Brünnhilde" of Miss Sedlmair, from Danzig, can in no way compare favorably with that of Ida Doxat of the Leipsic Opera. Mrs. Ende-Andriessen, from Frankfurt, gave much better satisfaction. Her singing and declamation are quite in conformity with Wagnerian intentions and her acting appropriate throughout. Miss Osborne, as "Fricka," made her second appearance and acquitted herself very creditably. Though she seemingly did not do herself justice throughout, her beautiful voice, especially in the lower register, gave great promise for her future career. Her acting was quite consistent. Mr. De Grach, "Siegmund," Wittekopf, "Hunding," and Schelper, "Wotan," gave the best satisfaction.

The very capable and judicious comment of Mr. Floersheim upon Miss Ida Doxat, of the Leipsic Opera, expressed in his letter upon the Gotha performances, has been the source of considerable gratification here. Miss Doxat is a conscientious artist of the highest attainments. Though this is appreciated by the intelligent patrons of the Opera the general public, as is usual, will not realize it until she has gone.

Karl Reinecke at a Wagnerian opera is a rare sight. He was present at the performance of "Walküre" from first to last. Though Reinecke's inclinations are not for Wagner, he is disposed to be quite liberal, and when he does conduct Wagner's music at the Gewandhaus takes apparently the greatest pains. At any rate he hears before he judges or condemns.

Quite different is the disposition of one of his colleagues, one of the principal teachers of piano at the conservatory. He prides himself upon never having heard a Wagner opera, yet is most vociferous in his denunciation of Wagner.

When d'Albert made his début in Weimar he was entertained at the house of a lady whom he had not known

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before. Upon his arrival there in the morning, after the usual greetings had been exchanged, he asked to be allowed to play a little. He was ushered into the music room and began at once. In vain his hosts waited for his reappearance and at dinner time it was necessary to send word several times before he came. At the table he was absent-minded and continued to make finger exercises upon anything within his reach. He seemed to exist only for his art. After dinner he again sought the piano, oblivious to all attempts of his hosts to divert and entertain him. A small audience soon congregated in the room and listened for a long time to his playing of compositions by old and modern masters—Liszt's "Don Juan Fantasia" and similar difficult pieces; but no Beethoven. At length the hostess said to him: "You have played nothing by Beethoven; will you not favor us?"

"Oh, madam, you must excuse me," modestly replied d'Albert; "I am not yet so far advanced."

Mr. Paur has spent the summer in Brunneck, Tyrol, recuperating for next season's work in Boston. He is now in Mannheim, will sail for America the latter part of September, and will upon his arrival remain a few days in New York. Mr. Paur's artistic career here was very brilliant, and with the proper encouragement he will become quite a factor in the musical development of America.

"Asrael," by Albert Franchetti, will receive its initial performance at the opera on September 16. The same has been rehearsed by Capellmeister Panzer, and the parts are distributed as follows: "Asrael," Mr. De Grach; "Nefta," Miss Von Vahsel; "Loretta," Mrs. Krzyzanowski-Doxat; "King of Brabant," Mr. Wittekopf; "Lidora," Miss Osborne; "Lucifer," Mr. Knipfer, an excellent cast.

"Mikado" has been revived at the Altes Theatre, and has been given repeatedly the last few weeks. "Poo-Bah" is described on the program as Collectionministerporte-feuilletonist.

AUGUST GÜSSBACHER.

Paris Letter.

87 AVENUE DU MAINE, PARIS, September 11, 1898.

MUSICAL matters are at a standstill, and the legion of teachers which abound in Paris will not resume their lessons until the beginning of October. The Lamoureux Orchestra will not begin their series of Sunday concerts before November, as they will make a tour in Holland, Belgium, Switzerland and England. The Colonne series of concerts will begin in October, as well as the one of d'Harcourt.

We had the great pleasure to meet the young French virtuoso, Henri Marteau, who, after a well deserved vacation of a few weeks in the southern part of France, has returned to his native town, Reims, and goes occasionally on a lark to Paris to visit his numerous friends. Mr. Marteau, who is studying composition with the celebrated teacher Theodore Dubois, has been hard at work preparing his program for his coming tour in the United States. Mr. Marteau will sail on the 16th inst.

In the last concours of the pupils of the Conservatoire Messrs. Maquarre, first prize for the flute; Bulteau, first prize for the bassoon; Lambert, first prize for the trumpet, and Morfaux, first prize for trombone, belong all to the First Regiment Band, which is in garrison in Versailles.

The following donations were given to the laureates of the last concours of the Conservatoire: Prix Nicodami (500 frs.), Miss Grumbach, first prize of tragedy and comedy; Prix Guérineau (270 frs.), Mr. Bourtet and Miss Lafargue, prize of singing; Prix Georges Hainl (900 frs.), Mr. Hérouard, prize of cello; Prix Popelin (1,200 frs.), Misses Pignata, Desmoulin, Baillet and Fernet, prize of piano; Prix H. Hers (300 frs.), Miss Desmoulin, prize of piano. The house of Erard & Cie. gave one harp and two grand pianos. The house Pleyel-Wolff gave several grand pianos, and Mr. Bernardel gave a beautiful double bass bow to Mr. Tourmente and fine cellos to Messrs. Hérouard, Hasselsmans and Mulet, and also an excellent violin to Mr. Capet. The houses of Mill, Millereau and Besson gave choice wind instruments to all the prize winners. The reopening of the Conservatoire is on October 5.

On Tuesday last the members of the Theatre of the Eiffel Tower celebrated the 100th performance of the amusing piece "Paris-Chicago," which has drawn pretty full houses on the first platform of the tower.

The Opéra Comique has reopened with "Phryné" and "Le Toredor." Miss Sybil Sanderson, whose engagement with Mr. Carvalho does not expire for a month to come, will sing the title rôle of Massenet's opera.

Mr. Alvarez sang for the first time last week the rôle of "Siegfried" in "Valkyrie" at the Opéra, and was much applauded.

Camille Saint-Saëns attended a rehearsal of "Phryné" at the Opéra Comique in order to hear Miss Brelay, who is to replace Miss Sybil Sanderson when the latter's engagement expires.

Mrs. Caron made her reappearance after her annual holiday in the rôle of "Salambo" in Mr. Reyer's opera, and never has the great lyric tragédienne, so beloved of Parisians,

appeared to better advantage. Her voice had been rested after the fatigue of the Wagner repertoire, and she was applauded again and again.

The great violinist Sivori, who has been in Paris for the past three months, is dangerously sick in his hotel. Mr. Sivori is now seventy-nine years of age. A une autre fois.

A curious and fortunately unusual incident occurred one night last week at the Menus-Plaisirs, where "La Timbale d'Argent" is being played. At the time when the orchestra ought to have begun the overture not a single musician was in his place, and as the time went on and the band still remained conspicuously absent the audience began to grumble. Eventually one of the actors appeared before the curtain and announced that "ces messieurs de l'orchestre ne se rendent pas à leur devoir," they would be replaced by a piano. The audience took the contretemps in good part.

C. M. V.

George Hollow Wilson.

I AM delighted to find that Mr. George W. Wilson has not lost any of that refined musical taste that made him so noteworthy here before he departed for Chicago to take on himself the burdensome duties of secretary of the Bureau of Music at the World's Fair. It was with a thrilling sensation of pleasure that I read the other day of the horror he experienced in hearing "After the Ball" played in Jackson Park. If the account that met my eye was true, he "shrivelled up like a red apple in a Kansas sand storm" as the profane strains shocked his "delicate Wagnerian ear." While regretting that such painful physical results have overtaken Mr. Wilson, and with the sincere hope that he may outlive the shrivelling and puff out to his normal condition, I feel that he owed it to his Boston training and his Boston associations to go to extremes in manifesting his disapproval of such an outrage as the performance of this tune within the sacred precincts of the Fair. I have no practical acquaintance with the susceptibility of the red apple to the severities of a Kansas sand storm, nor can I exactly see the felicity of the comparison between Mr. Wilson and a red apple, whether grown in Massachusetts or in the Far West; but the simile is a forcible one, and admirably adapted to give a vivid idea of the misfortune that overtook Mr. Wilson under stress of the warring emotions that struggled within him as the vulgar popular tune saluted his ears.

It does not appear, however, that he took any immediate action in the matter. He was probably too thoroughly stunned to do so, to say nothing of the surprise that must have filled him on finding himself suddenly shrivelled up. However, while still in a semi-conscious state, another band struck up a favorite negro melody. This brought his scattered senses into line again. He had already been shrivelled as far as the process was practicable, and so there was nothing more to be apprehended on that score. The insulted critical instinct in him was aroused, and when the musicians laid aside their instruments and sang he arose to the full height of the situation, and instead of succumbing further to any metaphorical Kansas sand storm, he became a veritable sand storm himself; for he repaired incontinently to his office, or, to be literally correct, his bureau, and issued a peremptory order that more dignity must be imparted to the music selected for performance in Jackson Park, and that under no circumstances should the strains of "After the Ball" be again permitted to pollute the atmosphere surrounding the locality.

It is not unlikely that Mr. Wilson exceeded his authority in launching this fiat against tunes that the visitors to the Fair both appreciated and enjoyed; but some consideration must be paid to his outraged artistic sentiments. After a man of fine æsthetic nature has been shrivelled up like a red apple in a Kansas sand storm by the aggressive and soul sickening commonplaces of a low tune, he cannot be expected to act calmly and to float with discrete willingness on the side of popular favor. It is true that Mr. Wilson could have thrown himself back on the programs of the Boston Symphony concerts, that he edited for so many seasons and in which he set forth his theories of musical art and his profound knowledge of its technical intricacies with such skill and profundity; but what did Chicago know of his work here? Besides, if it had known it thoroughly Mr. Wilson was aware that Boston had its eye on him; that though lost to sight he was to memory dear; and he asserted himself as he did in order to show that even if he were miles upon miles away from that musical centre, whose taste he had done so much to form, he was not unmindful of the danger of letting it imagine that he had fallen from grace. Should he ever return this way, in order to follow up his priceless services in advancing our musical cultural, it will, nay, must be remembered to his lasting honor, that unmindful of personal inconvenience and the ravages that it made on his manly beauty, it was he who, on hearing "After the Ball" played on a spot that had been saturated by Wagner, shrivelled up like a red apple in a Kansas sand storm. But why a red apple, and not a green one?—"Chatterer," in Boston "Saturday Evening Gazette."

Brüll.—Ignaz Brüll's last opera, "Check to the King," will be produced for the first time at Munich November 17.

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The Savages.—Last Thursday evening the first musicale given by the newly organized club, called the Savage Club, was held at the club rooms, 1469 Broadway. It was a grand success, this being the opening of the club. Among the talent that had kindly volunteered their services was Mr. Ovide Musin, violinist; Mr. Planton Brounoff, pianist; Mr. Joseph Lynde, baritone; Mr. Richie Ling, tenor; Mr. Kapp, violinist; Messrs. Plant and Thomson, humorous songs and recitations.

This club promises to be a success, judging from the enthusiasm shown by its members and friends.

Mr. John Kuehl, the secretary of the club, had charge of the musicale, and, with his artists from Steinway Hall, added much to the success of the evening's entertainment.

The club confines its membership chiefly to art and science, the president being the popular Mr. R. A. Roberts, and the chairman the well-known Mr. Jesse Williams.

Guilmant's First Eastern Concert.—Alexandre Guilmant will make his first appearance in the East at the recital at the Peddie Memorial Church, Newark, October 11. The attractive program reads as follows:

| | |
|--|-------------------|
| Toccata in F..... | Bach |
| Offertory in D flat, op. 8..... | Salome |
| Part song, "The Two Cupids"..... | C. V. Stanford |
| Sonata Pontificale..... | Lemmens |
| Recitative Aria, "Yes, she flies from me still"..... | Guilmant |
| "She alone charmeth my sadness"..... | Gounod |
| (Queen of Sheba)..... | Mr. James Sauvage |
| Invocation in B flat..... | Guilmant |
| Finale in E flat..... | Guilmant |
| "Funeral March and Hymn of Seraphs"..... | Guilmant |
| Part songs— | |
| "The Knight's Tomb"..... | C. V. Stanford |
| "There is music by the river"..... | Ciro Pinauti |
| Canon in B minor..... | Schumann |
| Toccata, in G..... | Dubois |
| Folk songs— | |
| "My Slender Boy"..... | Welsh |
| "Long, Long ago"..... | Hungarian |
| "Where be going?"..... | Cornish |
| Improvisation on a Theme to be given..... | Mr. James Sauvage |
| March for a church festival..... | Best |

Denver Music.—Mrs. Cordelia D. Smislaert assisted by Paul Stoeving, gave a very pleasing recital at Denver on the evening of the fourteenth. The program was composed of compositions by Reinecke, Chopin, Schumann, Nachez, Liszt, Moskowski, Grieg, E. H. Sherwood, E. A. MacDowell, E. B. Perry, Ernst, Wieniawski.

Seidl Sunday Concerts.—The Sunday evening concerts of Anton Seidl and his admirable orchestra will open at the Lenox Lyceum next Sunday evening.

De Rialp.—Frank de Rialp has closed his summer school and will open his city studio, 15 East Sixteenth street, on Monday.

An Erie Conservatory.—The Erie Conservatory of Music, at Erie, Penn., opened its fall term September 11, with an excellent attendance. The list of teachers embraces the following names:

Piano, Harmony and the Theory of Music.—Mr. George W. Hunt, director.
Voice Culture and Artistic Singing.—Miss Laura Carroll Dennis.
Violin, Guitar, Mandolin and the Theory of Music.—Miss Jennie E. Gratz.
Piano.—Miss Esther Sterrett.
Piano.—Miss Lena Ethel Wells.
Piano.—Miss May E. Gannon.
Piano.—Miss Frances E. Parke.
Italian.—Miss Eda Camphausen.
Accompanist.—Mrs. C. C. Colby, Jr.

At Nyack There Is Music.—We reproduce extract from a Nyack paper giving an account of a musical evening there at the Country Club:

The song recital by Mrs. Gertrude Luther, assisted by Mr. Carlos Hasselbrink, violinist, and Mr. Emilio Agramonte, accompanist, occurred last night at the Casino of the Nyack Country Club. The pretty house of this popular club never looked brighter nor proved more comfortable and pleasing to the friends of the singer, who came to pay a just tribute to merit, and to show substantial appreciation to a lady who has done much for the advancement of music in Nyack, and who has given largely of her time and talent in aid of many charities. The Casino was well filled and the simple decorations

were effective and home-like, and a tiny cricket, which had found a warm place in the great hearth, chirped a merry approval of all that was going on.

It was the purpose of Mrs. Luther to give the music loving people of Nyack a treat in song such as they had never heard before, and in this she was particularly successful, as a glance at her selections proves. Again, the assistance given her by Mr. Carlos Hasselbrink was one of the delightful surprises of the evening. His work on the violin was of an exceptional order, and if the audience, being in Nyack, was as far removed as usual from rapturous it yet exhibited strong signs of real pleasure.

Emilio Agramonte was the accompanist, and the program was rich in famous names, such as Cowen, Sarasate, Brahms, Riez, Raff, Massenet, Henschel, MacDowell.

The Detroit Conservatory of Music.—The regular Wednesday concerts were resumed on September 13, with a piano recital by Miss Ruth S. Putnam, assisted by Miss Carrie Williams, pupil of Mrs. Norton and soprano of the Simpson Methodist Church. Miss Putnam for several years was a pupil of J. H. Hahn, and but recently returned from a protracted course of study at the Royal Conservatory at Dresden. She delivered her music with scholarly appreciation. The young lady has entered upon a professional career, and will teach at both the conservatory and the State Normal School. The following well chosen program was presented:

| | |
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| Sonata, in F major..... | Scarlatti |
| Prelude and fugue, in B flat major..... | Bach |
| Impromptu, in F minor..... | Schubert |
| Song, "From Youth's Happy Day"..... | Radecke |
| Nachtstueck, in F major..... | Schumann |
| Prelude, in B flat major..... | Chopin |
| Canzonetta (dedicated to Miss Putnam)..... | Hermann |
| "Chants Polonais"..... | Chopin-Liszt |
| "Valse Allemande"..... | Rubinstein |

Songs—
"Daphne".....Grover
"Song of the Trees".....Clayton Johns
Piano concerto, in E flat major.....Weber
Orchestral accompaniment on second piano,
Miss Frances Strong.

Opening Concert of the N. Y. C. O. M.—The New York College of Music—Alexander Lambert director—has its opening concert in the beautiful hall of the college on Thursday evening, October 5. Besides Mr. Lambert himself Miss Jessie Shay, concert pianist, will play. Mr. Victor Clodio will be heard, and Mr. Sansheimer, a violinist from Berlin, will make his first appearance.

Mrs. Blume-Arends Arrives.—The Edgeworth School at Baltimore has made an important acquisition in securing as piano instructor Mrs. Blume-Arends, an artist of high rank in Germany, a Leipzig and a Liszt pupil, who arrived on the steamer Darmstadt at Baltimore on Friday, September 22. It was through the efforts of Mr. Otto Suto that this artist was secured by means of the Wolff Bureau in Berlin.

Music in Maine.—Mrs. Ratcliffe Caperton, dramatic contralto, gave a recital at Portland, Me., September 14, assisted by Miss Agnes Morison, soprano; Miss Maivon Ottinger, contralto; Mr. John Zeyher, baritone, and Miss Mary Alice Cobb, accompanist.

Jacobsen Weds.—Mr. Henry Jacobsen, the violinist, was married on August 30 to Miss Jessie Cotes, of Batavia, N. Y., and has removed to Buffalo, N. Y.

The Peabody at Baltimore.—The season of Peabody Recitals, at Baltimore, begins in October, and the sixth symphony concert season in January. A system of reserved seats will for the first time be introduced at the Peabody Symphony Concerts this season. Mr. Asger Hamerik has returned to Baltimore from his vacation.

Marguerite Stilwell.—The pianist, Miss Marguerite Stilwell, who gave a concert at Utica on September 12, and who played on Tuesday night, September 19, at Bristol, R. I., with Prof. Julian Herreshoff, of the Providence School of Music, is a pupil of d'Ernesti and of Epstein, of Vienna. She left for Berlin on the 21st on the Fuerst Bismarck to study with Kullak. There is every indication that Miss Stilwell will be heard from among the coming artists on the piano.

The Clarkes Return.—Mr. and Mrs. Charles Herbert Clarke have returned to the city after a three weeks' visit to the Chicago World's Fair. Mr. Clarke opens his studio, Carnegie Music Hall, October 2, and resumes vocal lessons.

The Chicago Conservatory.—The suspicion that has been growing stronger for two or three years past, in Chicago musical circles, that the centre of musical culture in that city had moved from the neighborhood of the river down to the Auditorium Building, has ripened into positive belief with the opening of the present season of the Chicago Conservatory, whose home is in that celebrated structure. The suspicion strengthened with the growth and fame of the piano department, under Sherwood, and the vocal department under Mr. Carpi, ably seconded by Mrs. Boetti; now, at the very start of the new season the certainty is established by the extraordinary influx of pupils to the violin department, under Jacobsohn and his three worthy assistants, Ohlheiser, Schmidt and Rogers. For nearly ten years the interests of advanced violin study in the West have by common consent centred in Jacobsohn, and when he and all he represented moved down to the institution founded and fostered, to the point of undoubted success, by Director Samuel Kayzer, all doubt as to the

musical centre of Chicago, considered from the standpoint of the student, was dissipated. Last week the Chicago Conservatory celebrated the beginning of its ninth year with the largest list of pupils it has thus far profited by.

Miss Matteson.—Jessie Howard Matteson, contralto of the Clinton Avenue Congregational Church, Brooklyn, has returned home from her summer vacation, which was passed at Richfield, N. Y.

Miss Matteson will resume vocal instruction at her studio, 300 Fulton street, Brooklyn, on October 1.

Carter.—C. Cawthorne Carter, organist of St. Luke's Church, Baltimore, has returned from England, where he has been spending the summer.

Progress.—Visitor—So your brother is taking lessons on the violin? Is he making progress?

Little Girl—Yes'm; he's got so now we can tell whether he is playing or tuning.—*Good News.*

Liederkrantz Concerts.—The orchestral concerts of the New York Liederkrantz will be given on November 19, February 11 and April 15.

Grau in Europe.—Maurice Grau is in Europe arranging the artistic details for the opera season. He is expected to sail for this country about October 7.

Marie Decca Sues Her Husband.—Marie Decca's suit against her husband, Francis Leon Chrisman, for the possession of Villa Decca, has brought out at Harrisburg the allegation from the defendant that "cab, hotel, whiskey, beer and champagne bills ran away with the cash, and once, when they were short, she got \$300 from a former admirer."—"Recorder."

A Snake Story.—Uncle Eph Plunkett, of Mirabella Falls, Tex., has taught a rattlesnake to shake his tail to music.—"Recorder."

Fannie Bloomfield.—Fannie Bloomfield, the pianist, will sail for Europe next Saturday. She will play while abroad in Germany and possibly in England.

Dodson with the Kendals.—J. E. Dodson, an excellent actor, is still with the Kendals, and will play an important part in "The Second Mrs. Tanqueray," when it is produced here.

NOTICE.—Mr. Charles B. Hawley, having severed his connection with the Metropolitan College of Music in Fourteenth street, may in future be found at the New York School of Opera and Oratorio, 106 and 108 East Twenty-third street.

Buffalo Music.

BUFFALO, N. Y., September 23, 1893.

FEW are the comic opera composers whose first work commands such instant success as "The Rainmaker of Syria," in two acts, libretto by Sydney Rosenfeld, music by Rudolph Aronson. Its first performance on any stage occurred Monday night before a house which included all the representative families of Buffalo. From the moment of the entrance of "Nitocris" (Kate Davis) interest awakened, and thereafter success was assured.

Mr. Walter E. Hudson is now the resident manager of the Star Theatre, and had left nothing undone to contribute to the success of this first performance, which was a wonderfully smooth one.

The "Rainmaker," Mark Smith, sings well, and in the duet with "Hatshehn" (Katherine Germaine) his voice rang out sonorously. Of "Thesaurus" (Harry Davenport) and his calendar maker "Saklip" (Charles Hopper), it might be said that they got all the fun which was in their parts. Germaine as "King" looked right imposing, but she cannot sing, and has been succeeded since the opening night by Bertha Ricci, who, it is said, looks, acts and sings the part well. Kate Davis is the success of the operetta, however.

Aronson and his pretty wife were interested onlookers, and later that happy man and his collaborer, Rosenfeld, were called before the curtain, the latter making some graceful remarks. "The Rainmaker" goes!

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Waldemar Meyer.—Prof. Waldemar Meyer will, with the aid of prominent soloists, give a series of six popular concerts at the Concerthouse, Berlin. The first will take place October 20.

Ida Lieban.—On October 8 Miss Ida Lieban will give her annual concert at the Arnim Hall, Berlin. She will be assisted by her brother, Julius Lieban, and the little pianist Severin.

Marie Basta.—The late Munich opera singer, Marie Basta, died lately at Berlin. She was well known for her performances at Kroll's. Her late husband was a tenor singer from Hamburg.

Zajic and Gruenfeld.—The first of this season's subscription concerts of Florian Zajic and Heinrich Grünfeld will take place November 18, with the assistance of Felix Dreyschock, the pianist.

The Klindworth and Scharwenka Conservatories.—These united conservatories are directed by Philipp Scharwenka, Hermann Genss and Hugo Goldschmidt, with Carl Klindworth as artistic adviser and teacher.

An Armenian Pianist.—Mr. Vahram Sevadjian, an Armenian pianist, hitherto unknown in England, gave a recital in Steinway Hall on July 27, and considering the lateness of the season attracted a good-sized audience. He played among other pieces one of Chopin's nocturnes remarkably well, an "Etude" of Rubinstein's, and an inordinately ugly "Fantaisie" of his own. An Armenian piece which appealed to a large section of the audience was redemanded. Several vocalists and the well-known Frazer Quintet assisted at the concert.

An Ambitious Pianist.—Mr. Sapelnikoff has confessed to some of his intimate friends that his ambition is to distinguish himself as an orchestral conductor rather than as a pianist.

Colonne.—The negotiations between Colonne and the Eden Society are said to be progressing favorably, and hopes are entertained that they may end in the creation of a really good Théâtre Lyrique in Paris, where the want is keenly felt.

Miss Sanderson.—By arrangement between Carvalho and the Grand Opéra Miss Sanderson will give at the Opéra Comique, during October, three performances, including the 200th of "Manon."

"Valkyrie" at Paris.—Another change in the distribution of the rôles of Wagner's "Walküre," as given in Paris, has taken place. Mr. Fournets becomes the "Wotan" in place of Mr. Delmas. He is young, and people are speculating as to whether he or the work will come out best from the struggle. Of the other artists it is said that those who are not already dead are badly wounded.

Paderewski.—Mr. Paderewski lately engaged a complete orchestra for a private performance of his "Fantaisie Symphonique" for piano and orchestra. No one but the virtuoso and the musicians were present, the latter being conducted by a friend of the composer. The general impression was favorable, and the work will probably be heard in Paris this winter.

"L'Art Musical."—The publication of this paper, which was suspended by the death of its conductor, Mr. Alphonse Leduc, will be resumed under the editorship of Mr. Henri Jahyer.

Hamburg.—On September 1 Pollini's management of the City Theatre entered on its twentieth year. It opened with the "Meistersinger," with Birrenkoven as "Walther" and Grosser as "Beckmesser."

August Enna.—The second opera by August Enna, the composer of "Die Hexe," entitled "Cleopatra," is based on Rider Haggard's novel of that name. It consists of three acts and a prologue, and the chief characters are "Cleopatra," "Harmakis" and "Charmion." Mr. Rider Haggard, we may add in correction of our German contemporaries, is not a Dane, but an Englishman.

Munich.—There is some talk in Munich of reviving the plan of Wagner and King Louis to erect a national festival theatre in the city. The trouble is want of money, and the fact that the Hoftheatre cannot in its present condition bear any competition.

Alvany.—All kinds of pretty stories are current just now about Alvany. The last is that he has built for himself

a country house from his own plans and specifications. His true name is Maximilian Aschenbach, and his parents made him study architecture. Meanwhile he studied singing in secret, and made love to a young lady staying with his parents. He married her against their will, and had to make his own living. He studied "Stradella" for a week, went to Weimar, was at once engaged under the name of Anders by Director Von Loen. Henceforth his career is known.

Klindworth-Scharwenka.—The united conservatories of Klindworth and Scharwenka, under the direction of Hermann Genss, begins its new course October 5.

Coburg-Gotha.—Court Capellmeister Faltes and Concertmeister Eichhorn have been retired from their functions by the Duke, and Capellmeister Langert restored.

Sembrich.—Mrs. Sembrich intends to undertake in the autumn a long tour in Scandinavia and conclude with a visit to St. Petersburg and Moscow.

Rubinstein.—On his way back from Italy Anton Rubinstein spent some days at Leipsic and handed to the publisher Bartholf Senff the completed score of his "Christus," which will be published this fall.

Saint-Saëns.—Admirers of the harp will be pleased to know that Mr. Saint-Saëns has just published a "Fantasia for the Harp" (op. 75).

Rothmühl.—On September 15 Nicolaus Rothmühl took leave of the Royal Opera House, Berlin, after eleven years' active and meritorious service. A farewell banquet was given to him by his numerous friends and admirers.

The Princess Pocahontas.—Since the beginning of this month there has appeared at the Winter Garden, Berlin, the Princess Pocahontas. She is from San Francisco, where she was discovered or invented by our dear old deceased friend Carl Formes. The Berlin papers describe her as quite Europeanized, and possessing an extensive soprano voice, going up to D on the third line. She sang the "Ernani" aria in Italian, the "Last Rose" in English, and Eckert's "Schweizer-lied" in German. It is reported that she is engaged for England to take the title rôle in Verdi's "Aida," and that of "Selika" in Meyerbeer's "L'Africaine." According to the Berlin *Courier* she is an artist to be taken seriously.

Berlin Opera House.—During this week the Royal Opera House, Berlin, produces in a "Novelty Evening" three works: Brüll's "Gringoire," Mendelssohn's "Walpurgis Nacht," arranged for the stage, and Hummel's "Mara."

Emanuel Reicher.—The first of the three performances which Reicher is preparing for the coming winter will take place in the Bechstein Hall October 2. They will consist of lyric, epic and dramatic selections.

Wagner in London.—The London "Athenæum" says that the recent "performances of Wagner's works in Italian were most unsatisfactory, and Sir Augustus Harris should not attempt another Wagner cycle unless he can secure a special company for the purpose, as he did last year."

A Student Festival.—The festival of German student song societies at Sondershausen will take place at Whitsuntide, 1894. The union comprises fourteen student societies from as many universities, with 650 active and 4,000 non-active members. The musical direction is in the hands of Professor Schröder, Sondershausen; Professor Keber, Munich; Prof. Felix Schmidt, Berlin; Freyberg, of Göttingen; Barth, of Marburg; Rembke, of Halle, and Simon Bren, of Würzburg.

Hope in the Future.—A Munich critic writes that as the one act opera has killed the four and five act, so we may hope that the half act will kill the one act and the quarter act the half act, and so on until we arrive at the blessed period when nothing is composed. "Then," he cries, "we may hear the best music."

Essipoff.—The withdrawal of Mrs. Essipoff-Leschetzky from Vienna, and her acceptance of an engagement at the Imperial Conservatory of St. Petersburg, is the result of domestic affairs, of which the particulars are not known.

Rubinstein and "Chicagoers."—On his fiftieth artistic anniversary Rubinstein received as a present from the St. Petersburg house of J. Becker a magnificent concert grand. By the express desire of the master it was sent to Chicago. There a rich Westerner was so struck with it that he offered the enormous sum of 10,000 rubles for it. A telegram was sent to Rubinstein, who replied that he would not sell a present for any sum.

St. Gall.—Georg Vierhøj's oratorio masterpiece, "The Rape of the Sabinas," was lately given at St. Gall by the Frohsinn Gesangverein, to celebrate the sixtieth year of its existence.

Singlog in England.—Ten years ago there were only 1,500,000 pupils learning to sing in the elementary schools of England; now the number is 3,000,000. Sir John Stainer in a recent report comments on the fact that the children on leaving school no longer "carry away with them a bundle of rubbish, but the cherished memory of many beautiful melodies which they will always recollect

with pleasure. * * * Slowly but surely the unseemly mass of poor songs and ballads has been rejected to make way for beautiful classical songs."

"L'Attaque du Moulin."—The parts for this new production at the Paris Opéra Comique are distributed as follows:

| | |
|-----------------------------|-----------------------|
| Merlier..... | Mr. Bouvet |
| Dominique..... | Mr. Imbart de La Tour |
| Le capitaine ennemi..... | Mr. Mondaud |
| Le capitaine française..... | Mr. Eustase Thomas |
| La sentinelle..... | Mr. Clément |
| Le tambour..... | Mr. Belhomme |
| Françoise..... | Mrs. X— |
| Marceline..... | Mrs. Delna |
| Geneviève..... | Mrs. Elven |

The mysterious X is a very handsome and distinguished society woman. Her real name is Mrs. Leblanc, but she will probably assume another on the stage. She studied as an amateur under Mr. Bax, of the Conservatory, and her success in public is considered as beyond doubt, from her musical intelligence and originality of talent.

Kroll's Garden.—According to the "Musikalisches Wochenblatt," it is probable that Kroll's Garden will soon be closed forever.

Reception to Guilman.

A PUBLIC reception and dinner will be tendered to the distinguished French organist and composer Mr. Alexandre Guilman by the Manuscript Society and other prominent musicians and artists on the evening of Tuesday, October 10, at the Fifth Avenue Hotel. The reception will be held from 7 to 8 o'clock, to be followed by the dinner. The invitation committee is headed by such well-known names as Archbishop Corrigan, Bishop Potter, Walter Damrosch, Anton Seidl, Xaver Scharwenka, Dudley Buck, S. P. Warren, Rev. Dr. Roderick Terry, Henry G. Marquand, Mr. Frank Roosevelt, Mr. Victor Herbert, Emilio Agramonte, Mr. E. H. Krehbiel, Mr. W. J. Henderson, Mr. Bachur, Mr. Rudolph Schirmer, Mr. Charles H. Ditson, Mr. F. E. Meyer, Mr. Marc A. Blumenberg and others.

Among the prominent organists on the reception committee are Homer N. Bartlett, B. O. Klein, J. H. Brewer, W. C. Carl, S. N. Penfield, Gerrit Smith, R. H. Woodman and others.

Tickets, limited in number, many be procured from Gerrit Smith, 573 Madison avenue; Louis R. Dressler, 867 Broadway, or Harry W. Lindsley, 30 Broad street.

An Atlanta Artist.—Mr. Gustav M. Pringnitz, a violinist, made his début at Phillips & Crew's Music Hall, Atlanta, Ga., last Wednesday evening. He achieved great success and the local critics speak most pleasantly of him.

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Damrosch Orchestra.

THE NEW 'CELLIST—DAMROSCH'S RETURN.

SOME of the daily papers have been publishing articles in reference to the Damrosch Orchestra, of Music Hall, stating among other things that reductions had been made in salaries and large dismissals had taken place.

Mr. Morris Reno tells us that the only change that has been made of vital importance refers to the number of weekly concerts, which have been reduced from five a week to four a week as a minimum. The engagements of the orchestra members devolve upon Mr. Damrosch himself, who with a view to improvement has made a number of changes, adding fresh blood to the wood wind and engaging men who are calculated to replace such as have been found for one reason or the other derelict or incapacitated for the work to be done.

The new 'cellist who has been engaged by Mr. Damrosch in Europe in place of Hekking is Mr. Anton Hegner, of Copenhagen, Denmark, of whom excellent accounts have been received, and altogether the orchestra will be of an exceptionally high character.

Mr. Walter Damrosch left Liverpool on Saturday on the Umbria and is due here at the end of the week.

Mrs. Ashforth.

FREDA DE GEBELE ASHFORTH went abroad early in the summer with Mr. Arthur Ashforth. She returned some time ago and has begun her work, and those who have had the privilege of attending a lesson given by this remarkable woman know that it is a work of the intense sort. There is a clear cut, individual note about Mrs. Ashforth's methods which differentiates her pupils from all others. All is not grist that goes to her mill, nor can she make singers without voices and brains.

This much, however, does Mrs. Ashforth accomplish: She makes those sing who have a voice, and her artistic zeal is so overwhelming as to even be communicated to the duldest of students. As a mistress of the art of posing the voice she has few equals, and then as to artistic interpretation, style, finesse, the yearly Ashforth concert tells a tale that is most convincing.

Musical Items.

Has Changed His Address.—Mr. Charles A. Rice, the popular tenor and vocal teacher, has removed to 232 West Fourteenth street.

De Pachmann Dates.—Vladimir De Pachmann, the piano virtuoso par excellence, plays at Worcester on September 28; New York, Chickering Hall, October 17, 24 and 31; Boston, October 18 and 25 and November 2.

Slivinski's Piano.—Slivinski, who comes here to play the piano under the management of Palmer, will use the Steinway piano.

Henry T. Finck.—This well-known critic has been on the Pacific Coast all summer and has returned to his post ("Evening Post"). His portrait adorns the "Bookbinder" for September, together with a sympathetic review of Mr. Finck's "Wagner."

The Novello-Ewer Catalogue.—Among the many good things in the Novello-Ewer catalogue for September is a collection of studies by Franklin Taylor, which simply cover the field of technic, from the rudimentary single finger studies to the most modern technic. All piano teachers should investigate these studies.

"The Algerians."—This new comedy, with music by Glen McDonough and Reginald De Koven, was produced last Monday night in Philadelphia by Marie Tempest and her company. The enthusiasm was great, and Mr. De Koven is said to have done some of his best work in the score.

Perugini.—Perugini, the sweet voiced tenor with the languid eyes, has returned from abroad. He has not announced his plans for the season.

Kate Rolla.—This handsome prima donna, who has the esprit of a French woman, the vocal method of an Italian and the gaze of an innocent Teutonic child, is once more in the city.

"One of Ziegfeld's Friends."—Readers of this paper may be interested in an article in the trade department of this issue, entitled "One of Ziegfeld's Friends."

Callers.—Miss M. L. Wheelright, who has just returned from a vacation in the Catskills; Miss Marguerite Hall; Victor Herbert, the new conductor of Gilmore's Band; Miss Lillie Berg; W. Elliot Haslam, the vocal specialist; W. G. Day, the Baltimore musical manager; Dr. Thomas H. Fenton, of Philadelphia, Pa.; Will. E. Taylor; Frederic Shailer Evans, the pianist; Charles A. Rice, the tenor; Carlos Hasselbrink and Anthony Stankowitch were callers at this office during the past week.

Javanese Music.—Their music is much more agreeable than that of the other Orientals. They seem to play with some regard to melody, and not with the incessant and

wearisome clatter of some of the other countries represented on the Plaisance. They use no notes, but play by air on drums, gongs, a two-stringed fiddle and bells. The fiddle is played with a loose hair bow, and has really a surprising compass. The theatrical performance over, they played Yankee Doodle and another well-known air in a perfectly recognizable manner, though perhaps not in the very highest style of the art. The fiddler learned the airs by having them whistled to him, and the rest keep time and tune as best they can. Their gongs are said to be remarkably fine. We are told that the gentleman who is making for the Smithsonian Institution a collection of musical instruments of all countries much admired the Javanese gongs, and said that one of those in their orchestra produced as perfect a base note as he had ever heard. Another instrument which they use looks like a box containing five or six small gong bells, which the player strikes with two sticks.—"Harper's Bazar."

Moszkowski's Friend Fulda.—Ludwig Fulda, the author of "The Talisman," is the most conspicuous German writer to-day. "The Talisman" will be produced in America shortly by Daly. It has met with greater success here than any other play in twenty or thirty years.

Fulda has become celebrated in another respect. Moriz Moszkowski, the celebrated pianist and composer, was divorced from his wife, a French woman whom he married about eight years ago, and the story told runs thus:

Moszkowski one day intercepted a letter in which Fulda asked Mrs. Moszkowski to meet him secretly. Moszkowski also went to the meeting place, and the consequence was that Fulda had to undertake to marry Mrs. Moszkowski as soon as a divorce should be obtained. Fulda agreed to this, and Moszkowski obtained a divorce. Meanwhile Fulda became engaged to a Miss Theumer, a young actress at the Deutsche Theatre, who played the leading part in his "Talisman." The marriage will take place shortly.—"World."

"The Rainmaker of Syria."—"The Rainmaker of Syria," the joint product of Sydney Rosenfeld and Rudolph Aronson, was produced for the first time in this long suffering city last Monday night at the Casino. Mr. Rosenfeld's book is distressingly dull, while Mr. Aronson's music is surprisingly good—i. e., for Mr. Aronson. It is all of a pattern, and is as frothy as the bubbles on a Far Rockaway glass of beer and just as flat. But frankly speaking the music is better than the libretto, which fact is strange, considering Mr. Rosenfeld's experience and Mr. Aronson's amateurishness. The performance was bad, nobody sang, everybody talked too much; there were hitches, and a topical song, "Let Me Think," mouthed by Harry Davenport, almost drove the audience to drink. A refreshingly indecent dance by Florence Franton enlivened the second act. If Miss Franton hasn't seen the Midway Plaisance then she is a mind reader. But the one to be pitied after all was dear old Gus Kerker. With what frantic and blonde enthusiasm did he not labor over that leaden score. How he resorted to every legitimate trick in the quiver of a conductor, but to no purpose. As a contrapuntalist Mr. Aronson could learn from Mr. De Koven. His harmonies are as sober as a Philadelphia policeman, and his melodies—out of sight, or rather hearing. "The Rainmaker" is not a work to be highly commended.

Victor Harris.—This popular young pianist, who has marred his handsome face with a beard, has returned to the city after a delightful vacation spent on the Continent and in England. Mr. Harris saw his old friends, the De Reszkés, Lassalle and Emma Eames, while abroad, and reports their voices to be in excellent condition. He also spent some time with that blond, effervescent violin prodigy, Henri Marteau.

Mr. Harris looks as if he enjoyed his summer outing and were quite ready for the season's hard work.

Toledo Topics.

TOLEDO, Ohio, September 11.

THE burning of the Wheeler Opera House last March left Toledo without a suitable building in which to hold entertainments musical if large audiences are to be accommodated. To be sure there is the military hall in Memorial Building, and which was utilized by both the Seidl and Damrosch orchestras last season, but for many reasons the room is not adapted for use as a concert hall. The new Armory Hall has greater seating capacity than any public building in the city, and until some one of the many projected new opera houses (on paper) becomes a substantial reality Toledoans will be compelled to put up with the existing sad lack of a suitable music hall.

But in the loss of the opera house there appears to be one grain of comfort at least. Listen to this from the Toledo "Daily Blade":

"There's one good thing about the burning of the Wheeler Opera House," said an old timer. "We won't be compelled to attend another farewell performance by Patti this winter. I have paid good money on five different occasions under the impression that I could never have another opportunity of hearing her, and here she comes back for another farewell tour this winter! Thank heaven, there is no place in Toledo for her appearance!"

The Y. M. C. A. Star course of entertainments for the season of 1893-4 are to be held in the auditorium of the new National

Union building. Among the musical features of the course will be the New York Mozart Symphony Club, the Ariel Ladies' Sextet and the Bernard-Listeman Concert Company.

Prof. Amos Whiting's Apollo Club will give three concerts this winter, in which they will have the assistance of outside talent. The professor has been training the club in the latest chorus music sung in Eastern cities. Rehearsals have already commenced for the coming concerts, the first of which will be given in December.

An informal musicale was given last week at the home of Mr. and Mrs. Alvin Tillinghast, the event having been arranged in honor of Miss Eugenia Baldwin, of Chicago, who is visiting in Toledo. Miss Baldwin gave an artistic performance of several selections, exhibiting the beauties of a sweet, pure soprano voice.

After a vacation and visit with friends in New York and Chicago, Miss Anna Berna, one of Toledo's talented pianists, has returned and taken up her work for the season.

H. CROSBY FERRIS.

Honolulu Musical News.

SUMMER vacation is drawing to a close, and soon there will be plenty to report in a musical way from these far away isles. On Saturday evening, the 19th inst., a concert was given in the Kawaiahao church to raise a sufficient sum of money to light the building with the electric light. There was a very fair audience in numbers present. Several of the numbers on the program had to be repeated.

Following was the program:

| | |
|---|------------------------------|
| Overture, "Social"..... | Schlepegrell |
| Chorus, "Elijah"..... | Hawaiian Band. |
| Quartet, "Meditation"..... | Hui Mele Noeau. |
| Violin, Miss Mamie Paty; 'cello, Mr. Wray Taylor; flute, Mr. S. B. Hoag; piano, Mr. J. T. McGrew. | Fauconier |
| Song, "Forbidden Music,"..... | Etion |
| Flute solo, "Il Traviata"..... | Miss Nolte. |
| Tarantelle, "Sicilienne"..... | Verdi |
| Duet, "I Live and Love Thee"..... | Mr. Barsotti. |
| Recitation..... | Meyrelles |
| Echo piece, "An Evening in Switzerland"..... | Hawaiian Band. |
| Messrs. Kreuter and Kapua and Hawaiian Band. | Cowen |
| Chorus, "Hau Oh Nani"..... | Mrs. Paty and Mr. Wakefield. |
| Flute solo, "Il Traviata"..... | Mr. A. E. Murphey. |
| Echo piece, "An Evening in Switzerland"..... | Hume |
| Messrs. Kreuter and Kapua and Hawaiian Band. | Spencer |
| Chorus, "Hau Oh Nani"..... | Hui Mele Noeau. |
| Flute solo, "Il Traviata"..... | Hawaii Ponoi. |

Stewart Macaulay, a piano tuner, who had resided on the islands over forty years, committed suicide recently by shooting himself with a pistol. His wife died a few days later.

A violin by Thompson, of St. Paul's Churchyard, London, and owned by J. W. Yarnley, the music teacher, was sold at auction the other day, bringing \$300.

Mr. F. M. Wakefield, a talented musician, has started a glee club, which promises to be a very important organization in the near future. The material is good and the instruction thorough. More anon of the club. HAWAII.

Fursch-Madi Lyric and Operatic School.—The Fursch-Madi Lyric and Operatic Stage School was opened on September 25 at 120 East Sixtieth street. Applications will be received every day from 4 to 5 P. M. The examinations for Free Scholarships will take place on September 29 and 30 from 10 to 12.

The New York Vocal Institute.—The New York Vocal Institute has opened the new season with a large class of students and with every prospect of a successful term. Mr. Frank H. Tubbs is the musical director. He has added largely to his staff of associate teachers and lecturers. Among them are Mr. Walter Bausmann, who returned last spring from a long course of study with Mr. Shakespeare, of London; Mr. Samuel R. Gaines, the new tenor of St. Thomas' Church; Mr. Chas. B. Wikel, the choirmaster of so many vested choirs of the Episcopal Church; Mr. Edmund J. Myer, the author; Mr. Fred. J. Martin, formerly of Stuttgart; Mr. Edward Mayerhofer, the pianist, and Mr. Homer N. Bartlett, the noted composer. The institute has a college curriculum which is as exacting as the present state of musical education will permit. Mr. Tubbs is highly gratified at the success of the institute, and as it is but two years old he may be justly proud.

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From January 15, 1894.

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The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

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(Incorporated under the Laws of the State of New York.)

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Advertisements for the current week must be handed in by 3 P. M. on Monday.

All changes in advertisements must reach this office by Friday preceding the issue in which changes are to take effect.

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ESTABLISHED JANUARY, 1880.
No. 707.

NEW YORK, WEDNESDAY, SEPTEMBER 27, 1893.

Telephone - - - 1253-18th.

"THIS week shows great signs of improvement," writes Mr. Crawford, of Crawford, Ebersole & Smith, to THE MUSICAL COURIER. "We have done a great deal more business this week than we did for some time." Good!

THE pianos that come out of the great factory of Wm. Knabe & Co., Baltimore, are among the most magnificent musical instruments made at the present day. Interior and exterior both are of the highest type of workmanship and reflect the greatest credit upon the makers of these Knabe pianos.

M. ZOLA, the eminent French journalist and novelist, delivered an address on Friday, in London, before the Institute of Journalists on "Anonymity in Journalism," in which he attributed much of the success of English newspapers to anonymity. The same applies to American newspapers and journalism. Additional reference to this will be found in another column.

WE notice in our "Want" advertisement a card applying to opportunities for openings in New York State in two cities where piano and music establishments can be acquired by active men who can give good references. We should advise persons contemplating new moves this fall to reply to the advertisement,

as there is something "in it." There are two openings in this State, both of which give honest men big chances.

THERE is a sneaking impression at large that a change is at hand in one of the large Chicago houses, one of the partners being about to retire permanently from the music trade. The subject is discussed considerably in trade circles, and unless the event transpires there will be no further necessity to consider the matter. This, we believe, is apparent.

CERTAIN parties desire to learn who of the piano judges at the Fair proposed to the jury—or whatever it may be called—to examine the pianos in the State Buildings; instruments that were of course not officially on exhibition. It was Dr. Ziegfeld who took the initiative in this action, but no one can possibly understand what the doctor's motives were. We believe it was merely curiosity.

THERE is a chance for a smart man who understands the piano and organ business to make a good business connection with a large and solid manufacturing house. He must have a good record and some little capital. It is a great show for the right man. Apply to the trade department of this paper, which is entitled to explain the situation by consent of the house referred to.

DECKER BROTHERS' mail on Monday morning last brought them substantial evidence of a revival in trade. The letters received from their dealers were more cheerful in tone than those they have been getting for some time past.

At the factory they are running on partial time only, but said Mr. Decker: "A few more such mails as the one received on Monday and our factory will resume full time and force."

IN 1887 Dr. S. Austen Pearce wrote an article calling attention to the pitch of organs with reference to temperature, and was ridiculed by organ builders and press critics.

It seems but just to him to draw attention to the fact that it is now acknowledged that a rise of temperature 10 degrees raises the pitch of a flute 1.5 v.s.; but of a pipe organ 5.04.

We have already shown that the chromatic scale which he calculated for THE MUSICAL COURIER some years ago agrees exactly with the latest decisions of experts.

THE total liabilities of all the failures in the piano, organ and music trade outside of New York city in June, July, August and September up to date did not reach \$200,000, with a prospect of about 45 cents on the dollar in returns. The totals do not reach the dignity of one respectable assignment; for which let us all be thankful. The music trade did nobly, and it is generally expected to continue to do so. These are hard days, as they constitute the period of liquidation, but the music trade is bound to pull through. Business has an encouraging appearance, but we are too busy to discuss abstract economics at present and shall leave it for duller times.

THE Hanover, N. H., "Gazette" of September 21 publishes the following item from Lyme Centre:

It may happen that Melvin & English will open a wholesale yeast cake and harmonic store. Business is on the boom since the repeal of the silver bill.

There is nothing like getting the news, and the "Gazette" got a "beat" of all papers in this country on the repeal of the silver bill. We are glad it is all over now, so we can go and take a rest. Business at Lyme Centre is on the rise, as is seen in the fact that wholesale yeast cake and harmonica dealers will open up at the Centre. The combination of the two lines is in the interest of economy probably, and will lead to new consolidations, such as matze bakers and tin horn makers and violin repairers and grave diggers.

THE INJUNCTION CASE.

THE following dispatch was received by us on Monday afternoon, September 25:

Musical Courier, New York:

CHICAGO OFFICE, September 25, 1893. — Case remanded on defendant's motion until 10, Tuesday. Restraining order remains in force. A case on judge's calendar preceding Chase's may take half hour or all day. HALL.

Later.

Musical Courier, New York:

CHICAGO, September 26.—12:18 P. M.—Judge Grosscup presides in absence of Judge Seamans. HALL.

Latest.

Musical Courier, New York:

Chicago, Ill., Sept. 26—3:30 P. M.—Injunction dissolved. HALL.

AS we go to press we learn that one of the firms at Reading, Pa., is in financial difficulties. We hear that judgments aggregating over \$6,000 have been entered against Lichty.

EVEN in these days of rare and uncommon pianos an Upright piano made by Messrs. Chickering & Sons to order for Wallace Shillito, of the Cincinnati and New York house of renown, must necessarily arouse the enthusiasm of every connoisseur. The instrument in gold decoration style Louis XVI. is now to be seen and heard at the warerooms on Fifth avenue, and will surprise musicians on account of its extraordinary bass and the general power, volume and brilliancy of its tone. It is a marvelous piano.

TO E. D.: Sir—Get a first-class lawyer; pay him the fee he demands and tell him to go ahead and bring the thief to justice. You can gain nothing by temporizing. You admit that he has swindled you with the instrument; that it is not as represented, and you admit that the money he borrowed from you cannot be collected because his goods are in his wife's name; and you admit that when he gave you checks that came back marked N. G. he stated that he had the money in the bank. Well, get a good lawyer and put him through. You not only owe it to yourself, you owe it to society to get the rascal out of the way.

IT must have been interesting news to a Chicago music trade editor to have learned that his one employé charged a certain journalist \$20 to take him up to Thacher's office and introduce him to the chairman of the Executive Committee on Awards. The salaries on that paper are cut down to such a beggarly rate that the fellow could not resist the temptation, but that does not reconcile the boss of the sheet to the loss, for he thinks that he himself should have had all, or nearly all of the money made out of the introduction. It was a shock to him when he got the news, but by no means the last shock he has ever had; there are others coming.

AMONG callers within the past few days was Mr. Otto Sutro, of Baltimore. Mr. Sutro tells us that all through the summer his trade has been normal, and that he has no reasons whatever to complain. Baltimore is soon to begin the erection of a large music hall, which will be built for concerts and festival purposes to accommodate large orchestras and choruses. Mr. Sutro continues to remain as great an enthusiast on musical matters as he has been for years past. His two daughters, who have for some years been studying piano and music in Berlin, will soon make their temporary home in Paris. In our musical department frequent reference has been made to the remarkable ensemble play of these two ladies whose performances on two pianos are the talk of the Berlin musical world.

—Mr. Sylvester Tower, the action and key manufacturer, Cambridgeport, Mass., writes that he is busy and that his force of men now engaged has reached the normal figure of busy days.



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

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PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

Factory: Brooklyn, L. I.

A THOUSAND TUNES.



That's a large number, but the Symphonion plays it. The Symphonion is an unlimited music box instead of a cylinder playing from one to six airs. The Symphonion uses steel plates as shown herewith.

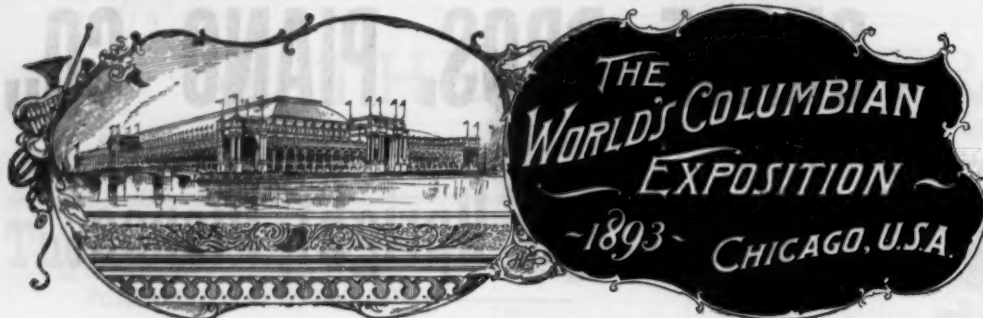
These plates revolve and their teeth strike the teeth of the steel combs, thus producing the tones. Plates are changed in a moment. They may be bought by the hundreds and each plate represents a different tune. One may thus have sacred music, old favorites and latest songs of the day, as he chooses.

The Symphonion is simple in construction and does not get out of order, as the old fashion music boxes always do. They are rich and melodious in tone and not the least expensive.

We are headquarters for the trade and are prepared to quote lower prices than ever before with all the latest improvements.

Send for Catalogue and Price List.

The SANDER MUSICAL INSTRUMENT CO.,
212 BOYLSTON STREET, BOSTON, MASS.



DULL.

SECTION I was particularly dull all last week. There were a great many people passing, but their interest was hard to catch, and when caught could be held but momentarily. Great crowds do but little good to the section. The vast throngs of people compel everyone to keep moving. Should a few stop a jam would result. Consequently everyone is glad when the throngs stay away.

Gossip in the section was at a low ebb. The only subject for discussion was the Chase Brothers' injunction, and as that surprise was a little old interest was not great. In quarters where interest should have been at fever heat there was no evidence of it. Concealment was practiced.

Few dealers visited the Fair, and those that were there spent but little time in Section I. Things were dull.

"Other Makers Simply Copy."

Messrs. Wessel, Nickel & Gross are inventors of the highest type. Ever since they have been making piano actions have they striven to perfect the mechanism of the action. Their experimental rooms show what a vast amount of thought has been expended on improvements. Their actions on the market are the matured fruit of all this experimenting.

Mr. Otto Wessel, who still stays around Section I, is very proud of his goods, and naturally so. He made the assertion last week "that his house were inventors, whereas other action makers were simply copiers of improvements put on the market by Wessel, Nickel & Gross."

This gauntlet Mr. Wessel throws to the action makers.

If other action makers are simply copiers of Wessel, Nickel & Gross it is time that the trade knew it, as a copy is in no sense as good as an original in anything, and Wessel, Nickel & Gross should have the honor of the meritorious part of other actions if said actions are but copies of their improvements. On the other hand, if other action makers are the real inventors of their improvements they are entitled to the full credit of their ideas.

These facts can be brought out by letters from the makers. Let us have them.

Effects of the Storm.

The great storm that passed over the "White City" last Thursday night did considerable damage to the exhibits in the Manufactures Building. The Austrian section was soaked in a good many places, but the guards did good work covering exhibits with tarpaulins. The rain came in from a large section of broken skylight. Section I was not damaged.

Over in the Electricity Building the skylight was blown out of a large section above the French instrument section in the gallery. The rain poured in and wet the booths that shelter the pianos, but timely work of the guards saved instruments from damage.

A Wise Move.

Mr. A. D. Ogden, of Fisher & Ogden, dealers at Oneonta, N. Y., was at the Fair last week. Mr. Ogden is a chronic Kranich & Bach man. He believes that the Kranich & Bach piano is one of the best pianos built, and knows that it is one of the best sellers. While Mr. Ogden was here he purchased two Kranich & Bach pianos standing in their booth on exhibition. The instruments will be shipped him as soon as the Fair is over. He will take the pianos in their boxes and put them outside of his store. The boxes will have all the World's Fair posters on them. Then Mr. Ogden will advertise the first in his local papers, and he will sell those instruments and create a demand for more.

This is business and a move some other dealer will be wise in imitating.

Views on the Wissner Piano.

Mr. Frank King, the Wissner piano seller, has been "doing" Section I this week. He thinks that the Fair is one grand success, and the music section one of the most attractive. The best thing that he didn't see was the Wissner piano. He carried a portfolio, and on being asked if the said portfolio contained some views of the Fair, replied that the contents were views of the dealers on the subject of the Wissner pianos, something he thought of greater consequence than any photograph of any fair.

Mr. King stated that the Wissner piano was winning

more friends every day, and that the future would show greater results than even its almost phenomenal past.

Mr. King leaves for New York some time this week.

The Evette & Schaefer Flutes Missing.

The flutes stolen from the booth of Evette & Schaefer in the gallery of the Electricity Building are still missing.

Mr. A. Hauser, who has charge of the exhibit, says: "I locked the case up at 6 P. M. and went home. The next morning I found that the show case had been opened and the instruments gone."

Mr. Carl Fischer, of New York, who is general agent for the United States for the goods of Evette & Schaefer, has been in Chicago trying to locate the thief. He has offered a reward of \$100 and no questions asked for their return, but still the flutes are missing.

More Praise.

Last week Mr. Walter E. Hall, fellow of College of Organists, London, England, and Organist of the Trinity Episcopal Church, Pittsburg, Pa., played the Pilcher organ. Upon getting off the organ bench he was interviewed as to what he thought of the instrument, and he responded as follows:

"They deserve to be congratulated on the success with which they have met the acoustical difficulties attendant on placing their fine organ in the large Manufactures Building at the Fair."

"From an extended and thorough examination I am well satisfied with the tone, touch, action and finish. The marked advance they have made in their complete adoption of the domino system in preference to the antiquated stop knobs deserves much commendation."

Reaping Prestige.

Mr. C. C. Colby, the head of the Colby Piano Company, has been "doing" the Fair again this week. The frequency of Mr. Colby's visits proves his interest in the Exposition. He considers it the greatest in the world. Regarding the Colby booth he thinks that the advertising the Colby Piano Company is getting could not be duplicated anywhere else for the money.

The Colby booth, as we have said before, is one of the best run on the grounds. At no hour in the day can you find its attendants away from it. Business is always in full blast and some one is always there to take care of visitors. Whenever you pass some one is inside the booth being entertained and instructed regarding the merits of the Colby piano.

This kind of work, continuously kept up, must and will bring great prestige to the Colby piano.

Forestry.

THE FORESTRY BUILDING.

Any manufacturer of musical instruments who has visited Chicago and not seen the Forestry Building should immediately take the train to the "White City" and see that interesting exhibition of woods.

Those manufacturers who are in Chicago should not go away from the city until they have inspected the exhibit, while those who have not come to Chicago as yet should make a note in their memorandum book of principal things to see, and mark it thus: "I must see the Forestry exhibit."

Why?

There is no trade on the face of the globe that is more interested in woods than the piano and organ trade. It is within the memory of almost every piano or organ manufacturer how he succeeded in capturing the public taste by an attractive piano or organ case. The taste of the public varies constantly; that is why the successful manufacturer is always changing his styles bringing them up to the prevailing fashion. New woods, new ideas in effects, receive eager attention and the adoption of something novel that has merit usually brings success. Wood is the great thing in piano construction.

Now to be Yankee wise, why is not the piano and organ manufacturer interested in wood?

He is, and intensely so.

Therefore see the Forestry Building, as nowhere can such a varied display of woods be seen collectively.

The same reasons for seeing the Forestry and for viewing Section I, Manufactures Building are operative. Contrast can be studied and a man gain much knowledge relative to

lumber without the expense of traveling or testing in manufacture.

No manufacturer can afford to miss this display.

Where is the Forestry Building?

A hurried visitor to the Fair would miss this building which is near the southeast corner of the grounds just south of the Hide and Leather Building. The easiest way to reach it is to take the Intramural Railroad going south from the Terminal Railroad station or any boat on the Lagoon going south. For those who are "doing" Section I, Manufactures Building, we would recommend that they go south across the Peristyle, past the Casino and through the Krupp Pavilion and the Hide and Leather Building. Upon emerging from the Hide and Leather Building the Forestry Building will confront you.

In its architecture it is the only departure from staff construction of the great buildings of the Exposition.

It is built of rough lumber and bears upon its face evidence that its internal contents must be lumber. Its exterior effect produces a pleasant contrast to the staff constructions that surround it. Its interior is most beautiful, the general effect being artistic and pleasing. The main aisles run north and south, while the centre is obstructed by a section of a mammoth redwood tree, in the centre of which is a tack, showing the size the tree had obtained when Christopher Columbus first set foot on the Island of San Salvador in 1492. On the tree is printed its dimensions in 1892, when the tree was felled. As this tree is 400 years old it looks as though the Aborigines of California celebrated the advent of the Spanish discoverer by planting a tree in his memory. This would be told to visitors were the tree on exhibition in a dime museum instead of at the great World's Fair.

Again a piano salesman might say so to a customer for a piano made from its wood, but not with the sanction of a manufacturer. Those interested in axe stories will find food for their imagination in viewing the axe that the Right Hon. William E. Gladstone is alleged to have used when he felled a tree every morning in England as an appetizer. A good many people prefer to get an appetizer mornings without such physical exertion.

This axe is to be presented to some lumber association when the Fair is over. Probably as a George Washington reminder. So much for the tree and the axe, which probably needs grinding.

In the northwest corner of the building is the exhibit of native woods from Japan, which is the handsomest and largest display of any foreign country.

Right here the manufacturer of pianos and organs wants to stop, and after sending a small boy for his lunch proceed to study the woods there displayed. Rich burls abound, and in woods never heard of in our markets. Some of the figures were exceedingly beautiful, while the quaintness of others are highly artistic. Look to another side of the exhibit and you see figures that excite your mirth, wherever you look something interesting is sure to be seen. These Japanese woods have never been used in the piano and organ trade, and it is to be doubted if a small percentage of manufacturers have ever seen any of them.

The exhibit is in charge of Shikazo Suwa, secretary of the Imperial Japanese Commission for the World's Columbian Exposition. This gentleman, who is a scientific expert on forestry, is one of the most genial and pleasant companions imaginable.

The Japanese Government is proud of its forests and its products, and the reason for their making such an extensive display is to introduce to the American people the beauties of their woods as well as their lasting qualities.

The forests of Japan are large and can furnish material for almost numberless years, something that our forests cannot boast of. Now it seems that when our woods are fast being exhausted, manufacturers should turn their attention to the study of woods that they may be obliged to use in the future. Manufacturers have done so with other woods, now let them look at these goods. Now is the golden opportunity for study.

Regarding prices, duty, &c., they will be discussed further along in this article.

Next in size to the display of Japan is that of British India, but here the manufacturer need but give passing notice. Some good material for backs and frame work can be seen, but frame and back lumber can be obtained from American forests. Some wonderful lumber and veneers are to be seen in the Canadian section, while British Columbia, Russia, Paraguay and Brazil make creditable exhibits.

The exhibit of New South Wales deserves more than passing attention. There is to be seen some prime rock maple, as well as a display of logs that will cut into splendid veneers.

The foreign countries have the entire west half of the building, while the State exhibits occupy the eastern half. In the foreign countries' exhibit it will pay every person engaged in the manufacture of pianos and organs to spend much time.

The manufacturer who will introduce to the public instruments made from some of these elegant woods will make a great hit.

There is always a big market for beautiful woods, and he

who cannot be suited in the Japanese section must be hard to please. But to continue:

Passing down the building at the extreme south, you will run into the veneer display of the

E. D. Albro Company.

This Cincinnati company has an elegant display of veneered woods. All the different veneers used in instrument building are represented. Attention has been paid to "matching," and the wood treated has been thoroughly finished. The varnish looks rich and has not been affected by moisture in spite of the awful weather the building and contents passed through during the early months of the Fair. This is saying much, as the building stands directly on the lake shore, where the moisture for which Lake Michigan is famous can blow in. All the varnish work was done by the Murphy Varnish Company.

J. L. Rumbarger Lumber Company.

The J. L. Rumbarger Lumber Company has a very interesting display of cherry and clear spruce. Their cherry particularly is noticeable, as it is all large old grown stock, and is considered some of the finest in the country. Their exhibit of spruce is hardly less worthy of praise as the wood is large and uncommonly clear.

The Kentucky Exhibit.

The greatest display from the United States is from Kentucky in spite of the fact that the timber specimens were gathered at random from Kentucky forests last spring. Had the Legislature of that commonwealth acted in time the display could have been made much more complete, as Kentucky wood is of superior quality and suited to all kinds of manufacture. The Board of Managers for Kentucky have reason to be proud of this exhibit, which is under their management, and the people of Kentucky can have a source of great pride in their forest, whose exponents are on view in this building.

Gum Wood or "Satin Walnut."

One firm is making a display of "satin walnut" or gum wood, but as no one we know of is making gum wood pianos or organs, we will pass over it.

Parkersburg Veneer and Panel Company.

The Parkersburg Veneer and Panel Company, who are well and favorably known to the trade, have done themselves proud by a remarkable display of woods. They are reputable makers of bellows stock; their fret work and panels in quartered oak, walnut and mahogany are well known. Besides these things they show some of their five ply organ ends which are A. 1. They occupy a booth in the American Section. Their display should not be overlooked.

Exhibit of California

California leads in a great many things in this country. Her trees are not the least source of her pride. Particularly handsome is her redwood, and it is a pity that its soft nature forbids its introduction into the factories of piano and organ builders, as the wood is most beautifully figured and takes an elegant finish. But California's spruce is most elegant and merits all the praise given it. Some logs of redwood are so enormous that a garden party could be given upon one of them. They even exceed in dimensions some of the truly gigantic tales that some piano salesmen are alleged to tell.

The Jesup Collection.

In the south end of the east half is the Jesup collection. The student of forestry can find something here that will thoroughly interest as well as instruct him. An authority says "these specimens come from what is considered to be the most complete collection of forestry specimens in existence. Here is shown the botany and habitat of several hundred varieties, together with a concise statement of the scientific facts concerning each specimen."

The arrangement of this exhibit is most excellent. Forestry products are shown in marketable shape in nearly every instance, while all products are represented as to growth, grain and wood in its native state.

Alfred Dolge & Son.

While one is "doing" the Forestry Building, they must not forget the house of Alfred Dolge & Son who have their forestry display in the Manufactures Building. No finer specimens of spruce can be seen than this firm exhibits in their booth. Sounding boards, grand and upright, standing in rack, speak eloquently as to the value of the timber in the Adirondack regions, in which the forests of Alfred Dolge & Son are located. But to conclude:

Prices, Import Duties, Etc.

We spoke of the Japanese woods particularly, and we think that their adoption in a few styles of cases would tend to a boom in the trade of the manufacturer.

Labor is cheap in Japan, so much cheaper there than in America that several thousand miles of freighting would not raise the price above the woods now in market.

Where does the duty come in? It doesn't come in. Lumber in the rough or hewn square in the form known as a "fitch" comes under the head of raw material and is not subject to duty. There is no tax to pay. If these logs

are sawed into cubes or veneers, the importer is taxed \$2 a thousand feet.

As logs are imported in the "fitch," the Government can't not collect duty, while it gives the mill here work in preparing this material for the manufacture of pianos and organs.

On this account the mill men can be depended upon to meet the demands of manufacturers who assert that they desire different veneers, specimens of which they may have seen in the Forestry Building. Of course the non-progressive manufacturer will immediately cry "Oh, it will take a lifetime to introduce any new wood to the public!"

The gentleman is wrong, as can be very easily proven when we cite the case of prima vera. This wood, almost totally unknown in the piano and organ trade four years ago, has become in that short space of time one of the standard woods, and its fame is rapidly increasing.

The manufacturer through his agents is in direct contact with the buying public, and if he runs his business properly should know what the people desire. There never was a time yet when the population of a country did not eagerly welcome something novel. Therefore the manufacturer who gets out a line of piano and organ cases from some of these hitherto unknown woods will most certainly make a hit immediately; he will have imitators, but as pianos or organs are not made in a day, a week or a month he will have such a lead that this prestige cannot be overcome.

The mill men generally bring new goods to the attention of the manufacturer and he judges whether or not the innovations will catch the attention of the public, but the mill men should not be relied upon to hunt up all these novelties when such an exhibit of wood is open to the eyes of the manufacturer. Let the manufacturer go into this Forestry Building, judge of what will please the public, give an order to his mill men, make the goods and boom the finished products with his usual trade methods, and he will make a hit.

THOSE WIRE TESTS.

A COPY is before us of what is called Wire Tests, made by a Government officer in the Machinery Building at the World's Fair. As these tests refer to Music Wire we were naturally interested, and discovered, among other things, that the Poehlmann wire tested was not taken from the wire on exhibition at the Fair, and consequently may not have been Poehlmann wire, and probably was not Poehlmann.

Felten & Guilleaume wire was said to have been tested, but the display of that firm is *hors concours*, and not subject to official test.

The official test of Music Wire was made in Section I by the music judges under the auspices of George Steck, assisted by Mr. Schiedmayer and other judges, and the three makes, Poehlmann, Trenton Iron Company and Roeslau were tested, and in due time the results will be published.

In the meanwhile we refuse to take any cognizance of Music Wire Tests made by a Government non-expert in Machinery Hall and entirely apart from the musical instrument section. We may also add that Carpenter was interested in the latter test, which included the Washburn & Moen wire.

Grand Opening.

THE grand opening on Monday, September 18, of the Kurzenknebe Temple of Music in Harrisburg was the great recent musical and business event in that city. We quote from a Harrisburg (Pa.) paper:

The reputation and well-known enterprise of the firm was sufficient to insure the occasion to be one of more than ordinary interest, and all day the big storeroom, nearly 100 feet long, was thronged with enthusiastic admirers who increased in numbers until in the evening when it was impossible for all to gain admittance. Everyone was delighted with the treat that awaited them. The immense stock of musical merchandise was tastefully arranged about the room. Potted plants, exotics, banquet lamps with delicately tinted shades, pretty draperies and electric lamps made the scene brilliant and enchanting. Elegant pianos, in all the fancy woods, the triumph of musical and mechanical skill; organs, elaborate in design; tinkling music boxes, violins, guitars, zithers, autoharps and a wonderful variety of other instruments, the product of American and European manufacture, were displayed with rare effect. In the evening a grand concert was given, in which the prominent local musicians manifested their good will by taking part and making it a flattering success. The popular proprietors had a good reason to accept the many sincere congratulations, for their new establishment is beyond doubt one of the largest and finest in Central Pennsylvania.

The building is known as the Bailey Building, and has been recently erected expressly for J. H. Kurzenknebe & Sons. It is 26x97 feet, brown stone front, and one of, if not the handsomest business place in the city.

Kurzenknebe & Sons handle the Steck, Starr and Baus pianos and the Symphony organs.

—The warrant for the arrest of James E. Wing, of Lynn, Mass., the piano dealer who disappeared from that city a month ago, has been withdrawn. His wife has succeeded in getting William Ridlon, the Boston expressman, to withdraw his complaint against her husband. Mrs. Wing has informed the police that her husband is prepared to settle his liabilities.

BESSON.

The Award Story.

HOW IT WAS GIVEN AWAY.

"IT is all very simple," said Messrs. Besson & Co. in THE MUSICAL COURIER office the other day. "We were present at the examination of our instruments and a most careful examination it was, conducted by the jurors of the brass band and orchestral instruments, such an examination as you would wish for made by experts who played on the instruments themselves. In the distribution of the cards the responsibility of the individual exhibits falls upon one juror, but the examination is made, at least in our case was made by six jurors. Not the jurors that examined the pianos and organs, but an entirely different set. Oh! we have heard curious things about the piano and organ jurors, but we were not interested in that department."

"Of course you know how it is when you are here from a foreign country and anxious to get home. We wanted to know something about our award. When we occasionally at social gatherings met one of the judges we heard complimentary remarks about our instruments, just as we did on the Fair grounds and after the examinations. We could in a very general way tell that we had received a very high award, but, as in case of dissatisfaction, we were entitled to a protest or appeal, we determined to make an effort to ascertain just how we stood."

"We had some good friends who exerted some influence with Mr. Thacher, and when we called upon him he knew who we were, and, although he at first refused to tell us anything about the report, stating that it would be published soon anyhow, he subsequently relented somewhat and told his secretary or one of the gentlemen in the office to read off the report to us, and we compared it to our copy and found that it conformed with it. You see it was all very simple and there was nothing wrong about it, and the report as you printed it is not therefore, as Mr. Schiedmayer is reported to have said, a fraud, but a copy of the official report as it is on file in Mr. Thacher's office."

This statement is an explanation of the fact that so many exhibitors have been able to ascertain in advance in Mr. Thacher's office what the nature of the awards was, not only on their own goods but on the goods of their competitors. If the Messrs. Besson had been anxious to do a little more, strenuous effort would have disclosed to them the awards of others in their own class. Certainly if the Besson house could get a copy of this award the firms who were anxious to know what kind of awards had been given to their competitors could have secured the information readily, and did so without doubt.

We understand that a re-examination is to be ordered of the Besson instruments, but how this can be done when there is no jury we fail to understand. The Besson instruments are of the highest order, and they deserve all that has been said of them. A jury that would say any less of them than this jury has would stultify itself. It has never been a contention on the part of THE MUSICAL COURIER that the award was improper, but the fact that it leaked out ahead of other awards is unquestionably a cause for criticism. It shows a lack of discipline, and disorder and confusion must necessarily prevail.

It is certain and sure that had Mr. Thacher stood by his original plan of one individual expert judge no such entanglements and contradictions could have ensued. From the very start the exhibitors in Section I who remained loyal to the position were under the impression that there was to be but one expert judge for each class or for any number of related classes. The bulk of them agreed upon that one expert, which is proof positive that that was their impression, and of course it was their impression. When subsequently they found themselves confronted by a dozen judges, divided up into a couple of juries, they naturally became suspicious of the whole arrangement, and the result is as we see it before us.

ONE OF ZIEGFELD'S FRIENDS.

NEW YORK, September 23, 1893.

Editors Musical Courier:

I HAVE read with a great deal of pleasure the articles printed and the answers in the Ziegfeld matter. I can sympathize with art in her death blow, and have a large amount of that same sympathy for the other stockholders and myself, for a goodly portion of my own money is in the scheme.

In the last letter which Ziegfeld sends you he says that the company was not organized by him alone, but by other capitalists who saw a chance to make money. If ever a scheme was started by one man this was. For months before the scheme was ripe the victims, all of whom were club or social friends of Ziegfeld's, were invited to innumerable socials and poker parties at the Doctor's, on which occasions the little matter of the International Temple of Music would come up. It was not called the Trocadero then. Oh, no! The intention then was to give magnificent concerts before whose light the glories of Theodore Thomas would pale and fade away. The good Doctor, after the formation of the company, immediately had elected as directors his closest and intimate friends—those who had tasted his wine and smoked his cigars during the social poker parties, and who were in duty bound to stand by him in everything the Doctor might do. Thereupon the Doctor had a salary voted himself and took \$10,000 worth of the stock, the salary exceeding the amount of stock by about \$8,000, leaving a good big margin for the Doctor in case he should be forced to pay in the full amount of his capital stock.

The Doctor went over to Europe and in due time engaged everything in sight, making contracts not only for very large and sufficient salaries, but agreeing to pay all fares from Hamburg to Chicago and return, and, in defiance of the World's Fair and the knowledge that board would be high, also agreed to pay the board of the horde of hungry foreigners during the six months.

Things did not go quite smoothly at the meetings, however, for, despite the care the Doctor had taken in selecting the directors, a villain in human shape by the name of Potter had crept in on the supposition that everything the Doctor might do would "go" with him. Unfortunately Potter objected to things, and when the Doctor went to New York he poured a tale of woe into the ears of the Steinways, whose agent Potter is, and they bought Potter's stock and another incubus was removed. I wish I had been fortunate enough to have gotten out as easily as Potter.

Up to the present time 70 per cent. of the capital stock has been called in and the stockholders mourn the loss of \$70,000. I will sell out my stock now for 10 per cent. of its face value.

It is all right for the Doctor to quote the "Times" musical critic in the Nikita business, but the "nigger in the woodpile" is very apparent when it is known that the gentleman who wrote the article is in the Doctor's employ.

You can imagine how sore we, who were drawn into the affair by the Doctor's blandishments, feel, especially when he hedged himself so about with friendly directors that we could find no chance for a voice in the premises and could only look helplessly on, with only the consolation of receiving copies of cheering letters from the Doctor asking us to "Stand by the ship" and calling for another assessment.

Yours, &c., ONE OF THE DOCTOR'S "FRIENDS."

We desire to say again that whatever may have been published in these columns regarding Dr. F. Ziegfeld and his relations to the engagement of Nikita and the official position he occupied as one of the jury in the Department of Musical Instruments at the World's Fair was based upon the general principle of broad criticism irrespective of personality. As a matter of course Dr. Ziegfeld's personality was necessarily subjected to discussion, as the concrete element became essential in getting at motives and facts; but it was Ziegfeld, the promoter, the manager, the head of a school, the member of an Exposition jury, whom we discussed, and whom we propose to discuss. Men who enter public life subject themselves to the investigation and the criticism of the press, and in fact to criticize their acts is one of the foremost duties of the press.

Mr. Potter of Chicago.

Before we shall have concluded this article it will become apparent that what has frequently been stated by us in reference to the nobility of character of Mr. E. A. Potter, of Chicago, is true and has found its substantiation.

The writer of the above communication remembers the dinner or a dinner given by or to Dr. Ziegfeld after the organization of the International Temple of Music at one of the Chicago clubs—we believe it was the Union League Club—where, after the fashion of such pre-arranged events, a large number of complimentary remarks flattering to the Doctor graced the

occasion, during which a discussion was introduced on the strength of a demand made by the Doctor that the directors or stockholders of the company should appropriate \$3,000 as expenses for the Doctor's trip to Europe, the Doctor having demanded this sum and without the obligation of rendering an account. It appeared that his demand would be granted unanimously, when a bombshell suddenly dropped in among the assembled guests in the shape of Mr. E. A. Potter, who quietly arose and said substantially that he was opposed to such proceedings on general business principles.

"I am not discussing the amount asked by Dr. Ziegfeld, and as far as I am concerned the Doctor, if he thought it proper to do so, could spend, \$10,000 in the interest of this organization while he visits Europe, but whatever he may spend be it \$3, \$300 \$3,000 or \$10,000, I believe, as a man of business, should be accounted for," were Mr. Potter's words. Mr. Potter then continued to discuss the whole scheme from a straightforward commercial point of view, frequently asseverating that he knew nothing

this paper claimed, and it also claimed that he had no business on the jury because he certainly is no judge of pianos. In his reply to this paper did Ziegfeld claim that he was an expert? No, not at all. He simply referred to the fact that he was the choice of Director General Davis on the strength of a bond of friendship. Davis did not put Ziegfeld in as judge because Davis knew him to be an expert, but because he and the Doctor were friends. All this was irregular, for in the first place the Director General had nothing to do officially with the appointment, and in the next place it was not friendship but expert knowledge that was supposed to regulate the appointments. That was what Davis' own circular of January 16, 1893, stated.

These are the things this paper all along has found fault with. The appointment of a man as a member of the jury who had financial interests in certain exhibited pianos had to be opposed, just as we had to oppose the appointment of a man as judge against whom a criminal indictment is on file. Neither of them could claim to be experts, and yet they acted as members of the jury.

The statement made in the above communication, to the effect that the man who wrote the criticism against Nikita in the Chicago "Times" is in the Doctor's employ, dovetails with the remarks made in Berlin to the Nikita family. As an evidence of his power in Chicago the Doctor is alleged to have stated, without the least circumlocution, that he controlled the musical criticisms of the Chicago "Times" and other papers. But it never was conjectured by Nikita or her people that the control was so formidable as is now represented. A man who can become a judge in the Chicago fair purely on the strength of the Director General's friendship can dictate the criticisms in Mayor Harrison's paper without difficulty; but all this shows a pleasant condition of affairs, and one reason for the existence of THE MUSICAL COURIER is its ability to expose such conditions. That is what we are here for, and for such work as this for instance all good musical people in Chicago and other places thank us.

It is about time now for Ziegfeld to explain how he came to be called Doctor. Is it true that he secured his diploma from the Bennett Medical College of Chicago? The Leipsic Conservatory matter will be touched upon later, but what all musical people want in matters of this kind is light. We do not want any masquerading under false colors.

WHAT IT MEANS?

"WHAT does it mean that you keep the advertisement of the Shaw piano out of your paper and yet praise the piano? I don't understand it." A piano man asked us this a day or so ago.

The Shaw Piano Company desired to publish a series of advertisements containing the name of one of the editors of this paper as a reference. We deemed it improper to publish the advertisement in that particular manner. It was only objectionable to us in so far as that name was inserted. The Shaw Piano Company thereupon not only refused to modify its phraseology, but ceased to advertise with us altogether, maintaining that it controlled absolutely the wording of its own advertisement, and even to-day in a Special Edition, such as that company always patronized, no Shaw advertisements will be found—we are sorry to say.

But this difference of opinion did not alter our opinion and estimate of the grade and character of the Shaw piano, a most superb instrument of remarkable musical quality. We do not know but that the Shaw Piano Company has all along been testing our sincerity, but we do know that the company cannot help respecting us, for it is dollars to doughnuts that we would have made some few contracts for advertising with the company had we quietly acquiesced in its demands. But we could not do so; yet, all the same, that does not alter the Shaw piano, which remains in our estimation an instrument far in advance of many and of most pianos made at present.

See?

—W. H. McGarry, a representative of the Krell Piano Company, of Cincinnati, who is a witness in the case of the Krell Piano Company against G. L. Kent, who is indicted for felony, was arrested this morning at the Court House by Rufus Warren, a Charleston constable, on a charge of perjury. The warrant grew out of the arrest of Kent for embezzlement. The warrant has been in the hands of the officer for several months and was held until to-day. Mr. McGarry's attorney says there's nothing in the charge and that it is only a bluff from the other side to intimidate McGarry.—Wheeling, W. Va., "Register."

THE CROWN

PIANOS ORGANS

Have been chosen by the official commissioners for the following state and foreign buildings at the World's Fair:

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| Alabama..... | 1 | Delaware..... | 1 | Florida..... | 1 | Idaho..... | 1 | Illinois..... | 1 | Iowa..... | 1 | Kansas..... | 1 | Kentucky..... | 1 | Louisiana..... | 1 | Maine..... | 1 | Massachusetts..... | 1 | Michigan..... | 1 | Minnesota..... | 1 | Missouri..... | 1 | Montana..... | 1 | Nebraska..... | 1 | Nevada..... | 1 | New Hampshire..... | 1 | New Jersey..... | 1 | New Mexico..... | 1 | New York..... | 1 | North Carolina..... | 1 | North Dakota..... | 1 | Ohio..... | 1 | Oklahoma..... | 1 | Oregon..... | 1 | Rhode Island..... | 1 | South Carolina..... | 1 | South Dakota..... | 1 | Texas..... | 1 | Vermont..... | 1 | Virginia..... | 1 | Washington..... | 1 | West Virginia..... | 1 | Wisconsin..... | 1 | Wyoming..... | 1 |
|--------------|---|---------------|---|--------------|---|------------|---|---------------|---|-----------|---|-------------|---|---------------|---|----------------|---|------------|---|--------------------|---|---------------|---|----------------|---|---------------|---|--------------|---|---------------|---|-------------|---|--------------------|---|-----------------|---|-----------------|---|---------------|---|---------------------|---|-------------------|---|-----------|---|---------------|---|-------------|---|-------------------|---|---------------------|---|-------------------|---|------------|---|--------------|---|---------------|---|-----------------|---|--------------------|---|----------------|---|--------------|---|

Total, 35 "Crown" Pianos, 11 "Crown" Organs.

About twice as many as of all other makers combined and several times as many as of any other one make.

GEO. P. BENT, 323-333 S. Canal St., Chicago.

of the inner mechanism of the performances themselves, but as a stockholder, who had subscribed to what was represented as a business venture, he proposed to give his personal views of what he considered a proper conduct of its affairs.

Those remarks created a sensation, and were looked upon as a personal reflection upon himself by Dr. Ziegfeld, although Mr. Potter, like a gentleman, as he is, disclaimed from the outset any personal affront. In fact he made his objection on the plea of friendship as one reason. Whether or not Mr. Potter was sustained we know not, but as he disposed of his stock (at a loss too) it is very probable that his advice was not heeded. Some of those who advocated the appropriation that evening were subsequently found to have been direct beneficiaries of the Doctor's trip to Europe. The whole commercial life of E. A. Potter is reflected in the position he took that night. He demanded a clean, fair, honest and honorable administration of the affairs of the International Temple of Music, and he could see no reason why any step whatever should be taken that conflicted with such principles. That is just the kind of a man Mr. Potter of Chicago is, and we should all feel proud to have him as a member of the music trade.

Curious Methods.

What we desire to emphasize in this is the reappearance in these disclosures of the peculiar methods that characterize Doctor Ziegfeld's system of operations. This all accords exactly with what he did with Nikita and with the Hallet & Davis Company, and with others who have had dealings with him, and with his relations to the World's Fair. A suspicious apparition is always seen behind the Doctor's proceedings, including even his title. Where did Ziegfeld and how did Ziegfeld secure that title? Why does he claim to be a graduate of the Leipsic Conservatory of Music and yet not state when he was graduated? Why all these mysteries which cannot be unravelled by any of his friends in Chicago, who seem unable to give any satisfactory replies to such seemingly simple questions arising about him?

Dr. Ziegfeld is interested in the sale of the A. B. Chase piano, which was exhibited at the Fair, and for this reason he was unfit to act on the piano jury. So

THE DIPLOMAS.

THE attention of the trade is at this moment centered upon the injunction proceedings brought against the World's Columbian Exposition by the Chase Brothers Piano Company to prevent the official promulgation of the awards and diplomas granted to exhibitors of musical instruments at the Fair.

The court may dissolve the injunction for various reasons, such as lack of evidence, no jurisdiction or other technical or legal grounds. If it does, or did so yesterday, a writ of error may again continue the case, and if it sustains the injunction the World's Fair authorities will also appeal.

Should the court dissolve the injunction which would permit the awarding of diplomas, they would have a legal status that would make them stronger and more influential than previous diplomas granted to piano, organ and musical instrument exhibitors, for they would have the tacit indorsement of a United States Court, which, in dissolving the injunction, would dismiss the allegations of fraud and of ignorance.

Every good citizen is supposed to abide by the decisions of the Courts; in fact there is nothing else to do except the final arbitrament. The only thing the people of this country could do, after the Dred Scott decision, was to decide the question with the sword, but civil war is out of the question in the music trade, as can be seen in the nature of the articles in our contemporaries.

The diplomas thereupon issued would be open to the inevitable analysis of their respective merits, and the final decision would necessarily rest with THE MUSICAL COURIER.

STRAUCH BROTHERS

On the Value of Certain Patents in Piano Actions.

THE method by which the exhibits in the World's Fair were judged worthy of award was based on the idea that such awards were to be given for "Peculiar merits or Points of excellence."

This naturally brought into prominence the improvements, patented or not, which the various firms in the different industries claim to have made.

A patent is simply a certification from the Patent Office that the examiners know of no other patents on record that conflict with or supersede the improvements claimed by the inventor.

It should be remembered in this connection that many persons do not take out patents on improved methods in manufacture, preferring to run the risk of possible infringement rather than to disclose their improved methods to the public by patenting them. If therefore any other person should take out a patent on any such methods and sue for infringement, the plaintiff would be quickly nonsuited on the ground that these methods had already been in practical use.

In the piano action business to-day many firms advertise patents which could not stand the legal test, that is, it would be found by a suit at law for infringement that the patent was invalid because the principles involved have been used years before, or perhaps been patented before in this country or abroad.

We have deemed it in the interest of the trade at large to call attention to the true value of certain patents which have been taken out within the last few years for improvement in action making.

Grand Action.

The constantly increasing demand for grand pianos naturally brought those interested in the manufacture of grand actions to see their defects and to use their utmost endeavor to remedy them, and so bring the action to the highest possible perfection.

In this work, which called for scientific investigation and experiment, our house led.

Investigation in the Patent Office disclosed the fact that some of the methods now used in grand actions were all contained in patents taken out many years ago.

All the methods of dividing the springs in a grand action are contained in these old patents, the only change being in the position occupied by the springs. These changes in position are only brought about by the improved construction of the action. The same method of regulating the jack under the butt employed to-day, as well as the regulation rail, were used years ago. All this is now patented and used by several American action manufacturers, and therefore, for the reasons we have stated, their patents are invalid.

Upright Actions.

The wooden damper blocks in the upright action having always given a great deal of trouble from splitting or getting loose and sliding down the wire, much attention has been given to improve this part of the action.

Many patents have been taken out on various arrangements, the chief among which has been that of a brass tube in four or five different conditions. Some 12 years ago, while experimenting on damper blocks in our factory, we made up and used a large number of damper blocks which contained a brass bushing. They met with a great deal of success, but in view of a later improvement which we made were laid aside by us. Some years later, when



Have been chosen by the official commissioners for the following state and foreign buildings at the World's Fair:

| | | |
|------------------|--------------------|---------------------|
| Alabama.....1 | Louisiana.....2 | Texas.....2 |
| Arkansas.....1 | Maine.....1 | Utah.....1 |
| California.....1 | Minnesota.....1 | Virginia.....1 |
| Delaware.....1 | Missouri.....1 | Washington.....2 |
| Florida.....1 | Montana.....1 | West Virginia.....4 |
| Idaho.....1 | Nebbraska.....1 | Wisconsin.....1 |
| Indiana.....1 | New Mexico.....1 | New S. Wales.....1 |
| Illinois.....1 | No. Dakota.....3 | Sweden.....1 |
| Iowa.....2 | Ohio.....1 | Guatemala.....1 |
| Kansas.....2 | Rhode Island.....1 | Brazil.....1 |
| Kentucky.....1 | So. Dakota.....2 | etc., etc. |

Total, 35 "Crown" Pianos, 11 "Crown" Organs.

About twice as many as of all other makers combined and several times as many as of any other one make.

GEO. P. BENT, 323-333 S. Canal St., Chicago.

again using them, we were much surprised to hear that a patent on that system of blocks had been taken out three years after the time they were brought into use by us.

Many other instances could be given where improvements which have been patented have been but copies of the unpatented results of the brains of others, changed slightly in form and manner of use, and covered up under such a mass of long-winded verbiage as to deceive even the Patent Office.

Many patents on piano actions have been taken out which have no value in themselves, have never been used, and are for advertising purposes only.

Respectfully,

STRAUCH BROTHERS.

Harlem Notes.

THE Baus Piano Company have recently issued an attractive catalogue of the products of their factory, Southern boulevard and Trinity avenue.

"We do not propose to make this a tedious work devoted to self glorification, but simply desire to give intending purchasers a brief and correct exhibit of the appearance, size, construction and merits of our pianos, thus enabling parties living at a distance to order by mail with entire confidence of receiving as perfect an instrument as though it was selected in person at our warehouses," say they. The Baus Piano Company refer with pride to their new factory. It is of brick with stone trimmings, seven stories high, has a frontage of 175 feet by a depth of 140 feet. It contains a 150 horse power engine, a large steam elevator, and is thoroughly heated throughout with steam.

They claim that every part of the piano is manufactured in their establishment under the personal supervision of the firm, insuring that all work is finished in the most perfect manner.

Among the special improvements in the Baus pianos are

enumerated the veneered bridge, increased strength of iron frame, and patent swinging desk for upright pianos, and the patent pianissimo pedal.

Included in the catalogue are a number of strong testimonials from artists and others who have used the Baus pianos with satisfaction.

Behning & Sons received from Miss Mary Louise Clary, contralto St. Patrick's Cathedral, New York, under date of September 20, the following strong testimonial: "It gives me pleasure to say that after using your piano for three years I find it to give complete satisfaction in all points vital to an artist. With its rich, full tone it seems especially well adapted to accompanying the voice in singing."

What a beehive that building 511 and 513 East 187th street is, and it is largely devoted to piano manufacturing too, some four or five different concerns being encompassed within its walls.

Strich & Zeidler are among the number, and we have a few words to say regarding this young firm.

A glance about their orderly kept factory convinces one that Strich & Zeidler are attending to their business themselves. A slovenly kept workshop generally indicates slovenly work, and the reverse prevails under systematic conditions. The reverse prevails at the Strich & Zeidler factory, and the instruments turned out attest careful consideration, even to the smallest details. Strich & Zeidler are a working firm, i. e., they do manual labor at the bench, if you please. Every piano that leaves the factory represents money actually earned by the members of the firm in its construction. There is a profit to them, and it is one of the elements which is influencing their favorable progress. System, industry and a thorough knowledge of piano building are carrying the young men along in a channel of prosperity both encouraging and satisfactory.

Their styles of pianos are handsome, work well put together, clean and substantial. Tone, musical and full. Dealers give the Strich & Zeidler pianos a strong word of commendation.

They are good sellers.

Avoid the Crush.

HAVE you arranged for taking down and packing your exhibition booths and exhibits for shipment and delivering the same to depots?

We make one contract for any or all of the above under your supervision or not, as you may prefer.

With a large number of experienced men and competent superintendents in the grounds November 1 we can save you money and worry.

A request by mail or telephone will bring a representative at once to figure on work.

Prompt placing of this order with us is as much to your advantage as ours.

[The above notice is circulated among the exhibitors by a Chicago firm of builders and contractors.]

C. H. Ditson & Co. Robbed.

DONALD BATTERSON, an old sailor, who was employed by the New York branch of C. H. Ditson & Co. in repairing damages done by the recent fire, was arrested Monday for the theft of a number of musical instruments. Battersson stopped work Monday saying he was going to return to his home in Scotland. After his departure two valuable violins were missed and the police were informed. Two detectives were put on the case, and in his room they found, in addition to the violins, two large accordions, two dozen cheap clarinets, a cornet, a snare drum and large bass drum.

He was arraigned in Jefferson Market Police Court, pleaded guilty, and was held for trial in \$2,000 bail.

It must not be forgotten that the music trade press of the United States has not only declared, but has insisted upon it, that the judges or the jury of the musical instrument department of the World's Fair were incorruptible and were experts. THE MUSICAL COURIER has never committed itself to either of the two propositions. The jury was not incorruptible; the jury was not an expert body. For certain important, particular and essential reasons THE MUSICAL COURIER respectfully asks that this should not be forgotten. These reasons will soon become manifest.

Story & Clark Organ Company.

FACTORIES:

CHICAGO. LONDON.

Largest Exclusive Organ Manufacturers in the World.

HIGH GRADE ORGANS ONLY.



Zola on Anonymous Journalism.

It was natural enough that M. Emile Zola, addressing the London Institute of Journalists, should have chosen to discuss anonymity in journalism, but it must have surprised his auditors to hear him express disapproval of signed articles. The identification of a writer with his work has long been as distinguishing a feature of Paris journals as the opposite usage has been of London newspapers. It was all the more creditable to M. Zola that he went to the core of the matter and recognized that the immense superiority of the London press in respect of weight and influence is largely traceable to the system which the Paris press rejects.

It is obvious that the influence of signed articles is due in the long run to their intrinsic merits, and not to their author's personality. The latter factor may detract from the former, but cannot greatly add to it. A distinguished name may attract readers to one poor composition, but it cannot hold their attention to a series of such performances. Under the anonymous system of journalism an article is admitted into a newspaper on its deserts, and therefore a high standard of excellence can be more easily maintained than where the reputation or notoriety of an author enters into an editor's calculations. Proofs of this fact may be furnished not only by comparing the London with the Paris newspapers, but by contrasting certain English periodicals with each other. Thus in the London "Academy" the contributions are signed; in the "Athenæum" they are not; nevertheless the superiority of the latter weekly, considered as an organ of criticism, is upon the whole sustained. So too the "Nineteenth Century" and the other monthly reviews which print the names of the contributors have seldom succeeded in surpassing and usually fail to reach the uniformly high quality of literary work in the anonymous "Quarterly." No article in any English review has for some years produced so great a sensation as the "Quarterly's" attack upon the hitherto unquestioned accuracy of Professor Freeman.

As for the leading articles of the London political newspapers, which M. Zola chiefly had in view, it is true enough that these lack the flashes which occasionally light up the corresponding columns of Paris journals, but they are almost always characterized by sobriety and dignity; they are free from personalities, vulgarity and indecency; and even in respect of style they are perspicuous and correct. The fundamental difference is this: A signed article in the Paris "Figaro" carries only the weight belonging to its individual merit—and even this may be impaired by the disreputable character of the author—whereas a leader in the London "Times" not only exerts the influence which it intrinsically deserves, but produces an effect equivalent to the sum of all the influences exerted by all the other articles in that issue of the paper. Moreover, its impact on the public mind is deepened by the whole momentum of the intellectual and moral force accumulated by the paper in the past. In other words, when a Paris journal strikes, it can only be with the power inherent in one man; when a London newspaper strikes it is with the power of a steam engine. In the one case the target is hit with a pebble from a sling; in the other with a bolt from a catapult.

All this is familiar enough to experienced newspaper writers who have seriously considered the workings of the system of anonymity which prevails in England and the United States. The first time a young man gets something printed in an editorial column he is an enthusiastic advocate of signed articles; twenty years later his views will be found to have undergone a change. He perceives that even from a selfish point of view it is better that a newspaper, considered as a great corporate entity, should flourish, even though this may involve the effacement of his personality. That such effacement conduces to the public good is unquestionable, and it is satisfactory to see this recognized by M. Zola. He sees that during and since the French Revolution individualism has run mad in Paris the authority of the press, completed the destruction of political parties and too often engendered disgusting personal brawls. He is inclined to think that anonymity would restore honesty and disinterestedness to the Paris newspapers. The practicability of such a change is questionable. But at all events what he describes as the

heartrending spectacle at present exhibited by the press of the French capital should suffice to deter other countries from adopting the system of signed articles.—"Sunday Sun."

Import Report of Musical Instruments, Etc.

| Articles. | Cases. | From. | To. |
|-----------------------------|--------|-----------------------------|-----------------------------------|
| Instruments..... | 1 | Langstaff & Co. | Sussfeld, Lorsch & Co. |
| Mus. instruments..pkg. | 1 | Doublert. | Howard & Co. |
| " " " " " " " " | 3 | Odinet. | Kohler & Chase. |
| " " " " " " " " | 1 | " | Feigenbaum & Co., San Francisco. |
| " " " " " " " " | 5 | Danzas. | M. D. T. Co., Chicago Exposition. |
| " " " " " " " " | 2 | Thibauville. | Richard & Co. |
| " " " " " " " " | 1 | C. Wurttenberger. | Hensel, Bruckman & Lorbacher. |
| Music..... | 1 | " | Order. |
| " " " " " " " " | 1 | Joh. Schroder. | Pitt & Scott. |
| Music ware..... | 1 | N. Luchting & Co. | J. Howard Foote. |
| Music goods..... | 1 | M. O. & W. Moller. | American Ex. Co. |
| " " " " " " " " | 1 | Philippi & Co. | E. J. Albert, Philadelphia. |
| Music ware..... | 3 | H. Becker. | Un. Ex. Co., Chicago. |
| " " " " " " " " | 2 | Rohlig & Co. | Joh. Friedrich. |
| Musicals..... | 1 | Carl Prior. | Hensel, Bruckman & Lorbacher. |
| Musical strings..... | 1 | Steinman & Haghe. | R. F. Downing & Co. |
| Violin boxes..... | 2 | " | C. Bruno & Son. |
| String instruments..... | 11 | P. Lehra. | M. D. T. Co. |
| String..... | 1 | Rohlig & Co. | Order. |
| String instruments..... | 10 | Gerhard & Hey. | John F. Stratton & Co. |
| Music goods..... | 2 | " | Order. |
| Accordions..... | 2 | N. Luchting & Co. | R. F. Downing & Co. |
| " " " " " " " " | 1 | Rosenberg, Loewe & Co. | Wm. E. Aiken. |
| " " " " " " " " | 54 | Aug. Bolten. | Aug. Pollman. |
| " " " " " " " " | 6 | Eng. Rudenberg. | C. Rosenberger & Son. |
| Viols., &c..... | 4 | Aug. Bolten. | Aug. Pollman. |
| Accordions..... | 3 | Gerhard & Hey. | John F. Stratton & Co. |
| " " " " " " " " | 9 | P. Gehra. | C. Bruno & Son. |
| " " " " " " " " | 2 | J. H. Bachmann. | A. E. Benary. |
| Harmonicas..... | 4 | Rohlig & Co. | Geo. Borgfeldt. |
| " " " " " " " " | 2 | " | Order. |
| " " " " " " " " | 10 | Joh. Heckemann. | Topken & Co. |
| " " " " " " " " | 1 | Rohlig & Co. | R. F. Downing & Co. |
| " " " " " " " " | 3 | Gerhard & Hey. | John F. Stratton & Co. |
| " " " " " " " " | 6 | " | Order. |
| " " " " " " " " | 2 | N. Luchting & Co. | R. F. Downing & Co. |
| " " " " " " " " | 13 | Rosenberg, Loewe & Co. | Ad. Strauss & Co. |
| " " " " " " " " | 5 | Aug. Bolten. | R. Wurlitzer & Co. |
| Viols..... | 1 | " | A. E. Benary. |
| Felt..... | 1 | C. B. Richard & Boas. | C. B. Richard & Co. |
| " piano..... | 7 | Nichl. Varvo & Co. | Boulton, Bliss & Dallett. |
| " " " " " " " " | 166 | Carl Prior. | Richard Rauff. |
| " " " " " " " " | 25 | Morison, Pollexfen & Blair. | Order. |
| Music ware..... | 35 | Croggan & Co. | Order. |
| Organs, street..... | 2 | Jul. Rudert. | Erie Dispatch. |
| " " " " " " " " | 5 | Neals & Wilkinson. | J. L. Metzger & Co. |
| " " " " " " " " | 5 | Davies, Turner & Co. | Davies, Turner & Co. |
| " " " " " " " " | 2 | Du Temple & Co. | J. C. Metzger & Co. |
| " " " " " " " " | 6 | Von der Becke & Marsily. | G. W. Sheldon & Co. |
| " " " " " " " " | 1 | Du Temple & Co. | J. C. Metzger & Co. |
| Musical boxes..... | 3 | Niebergall & Goth. | Jacot & Son. |
| " " " " " " " " | 5 | " | Wm. E. Acker. |
| " " " " " " " " | 2 | " | A. Eichler. |
| " " " " " " " " | 4 | " | A. Schellbase. |
| " " " " " " " " | 4 | " | S. A. Kraus. |
| Piano..... | 1 | J. G. Evans. | Wm. Vaughan. |
| " " " " " " " " | 2 | Meadows & Co. | J. Hopeward. |
| BOSTON. | | | |
| Accordions..... | 1 | " | Oliver Ditson & Co. |
| Music..... | 1 | " | " |
| Strings..... | 1 | " | " |
| Viols..... | 1 | " | " |
| Music, printed..... | 1 | " | " |
| Music..... | 2 | " | Ed. Wulitzer. |
| Organ, street..... | 1 | " | Arthur P. Schmidt & Co. |
| Viols and bows..... | 1 | " | H. B. Stevens & Co. |
| Felt..... | 10 | " | Order. |
| Organ..... | 1 | " | F. A. Oliver. |
| Violoncellos & strings..... | 1 | " | Farnsworth, Hoyt & Co. |
| Pianos..... | 3 | " | F. C. Perry. |
| " " " " " " " " | 1 | " | F. A. Oliver. |
| " " " " " " " " | 3 | " | C. P. Cummings & Co. |
| Music works..... | 2 | " | Order. |
| Musical instruments..... | 1 | " | H. Longworthy. |
| " " " " " " " " | 1 | " | W. H. Cundy. |
| " " " " " " " " | 3 | " | Sander Musical Instrument Co. |
| Music..... | 12 | " | Arthur P. Schmidt & Co. |
| " " " " " " " " | 4 | " | E. Howe & Co. |
| Music ware..... | 1 | " | " |
| Music, printed..... | 1 | " | " |
| Harmonicas..... | 1 | " | S. C. Thompson. |
| " " " " " " " " | 16 | " | H. C. Barnes. |
| Accordions..... | 1 | " | Stone & Downer. |
| Harmonicas..... | 30 | " | Oliver Ditson & Co. |
| Pianos..... | 6 | " | B. D. Webber. |
| " " " " " " " " | 3 | " | Oliver Ditson & Co. |
| " " " " " " " " | 5 | " | Stone & Downer. |
| NEW ORLEANS. | | | |
| Musical instruments..... | 5 | " | L. Grunewald & Co. |
| Felt..... | 5 | " | " |
| Harmonicas..... | 5 | " | L. Grunewald & Co. |

| Articles. | Cases. | From. | To. |
|---------------------------|--------|---------------------------|----------------------------------|
| Music boxes..... | 6 | Bornand Brothers. | G. W. Sheldon & Co. |
| " " " " " " " " | 16 | Mernod Brothers. | Jacob Brothers & Sons. |
| " " " " " " " " | 4 | Jules Conendet. | R. L. Conendet. |
| " " " " " " " " | 1 | Herm. Thomes. | A. Wolff. |
| " " " " " " " " | 3 | De Clark & Van Weensbyck. | Chas. Wildermann. |
| " " " " " " " " | 3 | Niebergall & Goth. | T. T. Paillard & Co. |
| " " " " " " " " | 1 | Ph. Gutmann. | Comp. Gen. Agent, New York. |
| Mus. instruments..pkg. | 1 | Laude fils. | Carl Fischer. |
| " " " " " " " " | 1 | A. E. Fischer. | Penn. Railroad Co., Georgetown. |
| " " " " " " " " | 1 | Joh. Heckemann. | G. W. Sheldon & Co. |
| " " " " " " " " | 2 | Laude & fils. | Syndicate Trading Co. |
| " " " " " " " " | 1 | Syndicate Trading Co. | R. F. Downing & Co. |
| " " " " " " " " | 5 | Rohlig & Co. | Cesare Conti. |
| " " " " " " " " | 3 | Pietro Dell Acqua. | M. D. T. Co. |
| " " " " " " " " | 2 | Rohlig & Co. | Hensel, Bruckman & Lorbacher. |
| " " " " " " " " | 4 | " | O. G. Hempstead & Son. |
| " " " " " " " " | 2 | Joh. Heckemann. | M. D. T. Co. |
| " " " " " " " " | 1 | Rohlig & Co. | " " " " |
| Harmonicas..... | 1 | " | " " " " |
| Accordions..... | 2 | " | " " " " |
| String instruments..... | 2 | " | " " " " |
| Musical instruments..... | 2 | " | R. F. Downing & Co., Chicago. |
| " " " " " " " " | 2 | " | Am. Ex. Co. |
| " " " " " " " " | 2 | " | R. B. Belden. |
| " " " " " " " " | 2 | " | A. Forget. |
| Music ware..... | 1 | J. Heckemann. | Richard. |
| " " " " " " " " | 1 | Carl Prior. | C. A. Zoebisch & Son. |
| " " " " " " " " | 1 | " | J. C. Metzger, Fort Wayne. |
| " " " " " " " " | 21 | J. H. Bachmann. | Alb. E. Benary. |
| " " " " " " " " | 16 | " | C. Meisel. |
| " " " " " " " " | 6 | Hein. Becker. | Geo. Borgfeldt & Co. |
| " " " " " " " " | 1 | Rohlig & Co. | W. B. Kraft & Co. |
| " " " " " " " " | 3 | Joh. Heckemann. | Wm. F. Hasse. |
| " " " " " " " " | 2 | J. H. Bachmann. | Weite & Sons. |
| " " " " " " " " | 1 | Lehmann & Co. | Baldwin Brothers & Co. |
| " " " " " " " " | 8 | J. H. Bachmann. | C. Bruno & Son. |
| " " " " " " " " | 1 | N. Luchting & Co. | R. F. Downing & Co., Toronto. |
| " " " " " " " " | 1 | Wilow & Cornelien. | U. S. Ex. Co. |
| " " " " " " " " | 5 | Julius Rudert. | Herm. Sonntag. |
| " " " " " " " " | 3 | Rohlig & Co. | G. W. Sheldon & Co. |
| " " " " " " " " | 2 | Joh. Schroder. | Pitt & Scott. |
| " " " " " " " " | 1 | Wilow & Cornelien. | U. S. Ex. Co. |
| " " " " " " " " | 2 | Julius Rudert. | Geo. Borgfeldt & Co. |
| " " " " " " " " | 1 | Wilow & Cornelien. | U. S. Ex. Co. |
| String instruments..... | 5 | " | Order. |
| Brass..... | 1 | " | William Tools & Brothers. |
| String instruments..... | 7 | Joh. Schroder. | Order. |
| " " " " " " " " | 4 | " | Erie Dispatch. |
| " " " " " " " " | 1 | Julius Rudert. | D. Behren. |
| " " " " " " " " | 2 | Aug. Blumenthal. | " |
| Accordions..... | 1 | " | " |
| String instruments..... | 1 | P. Lehra. | C. Bruno & Sons. |
| " " " " " " " " | 1 | Rohlig & Co. | R. F. Downing & Co. |
| " " " " " " " " | 1 | " | G. Borgfeldt & Co. |
| " " " " " " " " | 37 | P. Lehra. | C. Bruno & Son. |
| " " " " " " " " | 22 | Gerhardt & Hey. | J. F. Stratton & Co. |
| " " " " " " " " | 1 | " | Seelig & Mock. |
| " " " " " " " " | 12 | Rohlig & Co. | M. D. T. Co., Cleveland. |
| Stringed instruments..... | 5 | " | A. E. Benary. |
| Accordions..... | 5 | " | Order. |
| Stringed instruments..... | 29 | " | M. D. T. Co., Cleveland. |
| Music..... | 2 | " | Amer. Exp. Co. |
| Harmonicas..... | 1 | Rohlig & Co. | M. D. T. Co. |
| Musical instruments..... | 1 | M. Otto W. Moller. | Herm. Sonntag. |
| Harmonicas..... | 3 | Jul. Rudert. | Joh. F. Stratton & Co. |
| " " " " " " " " | 6 | " | Strauss, Sachs & Co. |
| " " " " " " " " | 5 | " | Order. |
| " " " " " " " " | 4 | Gerhardt & Hey. | Weiller & Sons. |
| Harmonicas, &c..... | 16 | Uhlmann & Co. | Order. |
| " " " " " " " " | 16 | J. H. Bachmann. | R. F. Downing & Co., Cincinnati. |
| " " " " " " " " | 3 | Geb. Hirdes. | Same. |
| " " " " " " " " | 1 | C. Helbing. | " |
| Guitars, &c..... | 2 | " | " |
| Accordions..... | 2 | " | " |
| " " " " " " " " | 2 | " | " |
| Guitars, &c..... | 2 | " | " |
| Harmonicas..... | 3 | Jos. Bruhl. | E. Hawley. |
| " " " " " " " " | 2 | Rohlig & Co. | R. F. Downing & Co. |
| " " " " " " " " | 5 | Joh. Sochder. | Wm. Tonk & Bro. |
| " " " " " " " " | 7 | Herm. Becker. | Ful. Hager. |
| " " " " " " " " | 2 | P. Silvani. | Order. |
| " " " " " " " " | 8 | Topken & Co. | Topken & Co. |
| " " " " " " " " | 4 | Rohlig & Co. | M. D. T. Co. |
| " " " " " " " " | 23 | Uhlmann & Co. | Strauss, Sach & Co. |
| " " " " " " " " | 10 | " | Order. |
| " " " " " " " " | 3 | Gerhardt & Hey. | Joh. F. Stratton & Co. |
| " " " " " " " " | 12 | N. Luchting & Co. | R. F. Downing & Co. |

—Mr. F. E. McArthur, formerly of Knoxville, Tenn., who has been in this vicinity for some time, will enter the retail trade here on Fourteenth street. It is very probable that he will close pending negotiations with the Schubert Piano Company to-day.

—PIANO HAMMER.—John Ammon, New York City. The hammer head according to this invention is forked, and a felt, made from a V shaped blank and doubled up at its sides, the contacting faces being fastened together, is inserted in the fork. A simple and durable hammer is thus made, not liable to get out of order, and one which will sound the string to avoid hardness and produce a very clear tone.—"Scientific American."

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

KIMBALL.

THE impression prevails generally in the trade that a very valuable award has been granted to Kimball pianos at the World's Fair. This paper on January 25, 1893, declared that such an award would go to the Kimball piano. And why not? The Kimball pianos at the World's Fair were far ahead of any previous products of the house coming under our observation. We examined the pianos carefully, like authorities who as experts might be asked to decide later on whether the awards made were proper or not, and our examination gives us the best grounds for asserting that the Kimball Company had some excellent uprights on exhibition, and one grand piano which was so meritorious that some of the exhibitors insisted upon it that the Kimball Company did not make the instrument—a rather insidious compliment to the company.

No, there is no reason why, if certain pianos received good awards, the Kimball piano should not have received a better one.

If the Kimball Company was in fear that it would not be treated properly by the jury and in consequence took certain precautions in its own interests IT DID JUST WHAT EVERYBODY ELSE DID. For the love of Heaven, don't let us be a set of hypocrites!!

BASIS FOR CIRCULATION.

THE average business man is a man of intelligence, and so is the average well to do citizen. The professional individual certainly is endowed with sufficient mental training to have reached an intellectual eminence. Because these are truisms the "Art Journal" and the "Presto" cannot enjoy any circulation. This sounds strange, does it not? What have those two papers to do with intelligence or intellectuality? you ask. We shall tell you.

The people are too intelligent to sustain such papers with a circulation. No business man will spend three or four dollars for such papers a year, and no professional or amateur musician will do it, and hence the "Art Journal" hovers under 300 subscribers and "Presto" under 400 subscribers.

The basis of circulation is intelligence. Men and women will not subscribe for papers upon whose conduct and make up and general contents they look with disdain and contempt and whose editors are a laughing stock. It is just this: There are not enough fools in this country upon whom "Art Journals" and "Prestos" can look for a circulating clientele.

With the "Art Journal" is associated a comedy element that makes it impossible to bear a grudge against the paper. We believe it has published about 1,500 or 1,600 editions—that is it has been in existence about 30 years. This gives it an average net gain of 10 subscribers annually since its birth. The paper is edited in a serious vein, as if the very existence of humanity depended upon its appearance and the editor really considers himself seriously. Its subscription of 300 is an amazing factor in its constitu-

tion, and the editor does not believe us when we say that "Presto" has less than 400 paid subscribers, for the editor of the "Art Journal" cannot be made to understand how a young paper like the "Presto" could possibly have 400 subscribers. But then it hasn't; it has less than 400, and so the editor of the "Art Journal" can console himself and write another editorial of one line on the Silver Bill followed by four columns of some Senator's speech taken from the New York "Herald" of a week previous. The readers of the "Art Journal" are not supposed to read the daily papers anyhow.

With their present circulations those two papers represent the limits of possibility in stupid journalism. That's just about it. An "Art Journal" may reach a circulation of 300 and a "Presto" a circulation of 400, and these maximum figures constitute a great compliment to the American people, as they prove that the basis of circulation is intelligence.

A CAREER.

WE are in receipt of a very complimentary letter from a gentleman in this city in which he says, in asking for an opening on this paper for a son of his:

I must add that my son is a graduate of the City College, is an expert penman, has a knowledge of bookkeeping and general finances and aspires to journalism. In making my above request I was prompted by the idea that he could make a better career on a musical paper than on one of the large dailies, which would be apt to absorb him. I must say, in addition, that he has studied music, and for this reason was attracted to your paper.

Until within a few years it was not believed that what is called a career could be made by a young man on a musical paper; but all this has changed. There is as much opportunity for success in the field of newspaper work in the musical line as in any other. But a musical journalist has no show whatever, because such an odd creature is a curse unto himself. Your son should never aspire to such a place and should be told that there is a well established tradition that tells us that the funerals of journalists are usually paid by newspaper men.

A young man well equipped with the learning of polite society to-day, an eclectic with some specialty at the side which he can pursue for his own edification, can make a success in musical newspaper work or on a paper devoted to musical matters, provided he knows something of music itself. The Art must not be a mystery to him. He must know something of its literature and much of its science, its applied science; he must know the difference between a symphony and a berceuse, and he must know what tone is. This he must know, as it is absolutely essential to his own judgment as to the differences and distinctions that exist in musical instruments. He must know something of tone color, of instrumentation; also of acoustics and of the construction of musical instruments, and he can make no success unless he sincerely takes an interest in the intricacies of construction. He must learn to feel and appreciate the difference between rhythm and time, and of course between melody and harmony. There

must be no mystery in his mind on these subjects; they must stand out as clear as a beam of sunlight, and on the strength of this knowledge he must study all the time, for music is a moving Art that never remains stationary; the time beats are always manifest in it.

Then he can go ahead, provided he has much patience, and he can make a career. He must have what the Germans call *Sitzfleisch*; he can never succeed in a newspaper devoted to such interests as music by losing his touch and identity. He must not rove about and flounder around in a sea of miserable doubt and uncertainty, and he must not lose faith in his profession and work. He must love it more than any other possible pursuit and he must love it sincerely.

Then he must be honest with himself, which will make him honest with the world, and in the long run, no matter what may be said of him (for people will speak ugly of newspaper men), he will come out of it all unscorched. But he must be honest with himself; no big head, no self-inflated ass who imagines that the whole world is concentrating its glances upon him can succeed in this line. It is impossible. The writer on a music paper must be absorbed as much as the writer on any great paper, and on a great music paper he necessarily must be. He must never be the paper, and if he insists upon being it he will be nothing, for the paper will be nothing.

Then he must have principle. It is policy to have principle, for it pays. The paper must identify itself with reforms, for reforms are always in order. It must correct abuses, and when once a decision has been reached as to a certain line of conduct there must be no compromising. It must be fought through to the bitter end without considering personal feelings or deviating from the course laid down. It is hard, very hard to do this successfully, and at times the prospective outlook will be blue and everything will appear as part of a huge conspiracy to defeat him, but in the end he will come out of the fray in good form and so much the better for it. But he must never compromise; if he does he is lost.

Sincerity, honesty, honor, faith in his work; a holy conception of the value of credit; a fair treatment toward all who are co-operating with him, and who are associated with him; a just treatment of all who may come under his critical observation; careful and considerate reflection before rushing into type; great attention to detail and a clear conception of duty, and he can go ahead as a newspaper worker on a musical paper or music paper, as it should be called.

Last of all, he must have a level head, and he must be able to "see straight." Things must appear to him as they are and not as he would wish them to be. A level head. The philosophy of Diogenes, together with the science of Aristotle, will do him no good in this line of business unless he has a level head. Send the young man around and we will take a look at him; there is a great deal in a face.

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JUDGE BY YOURSELF. SMART AGENTS WANTED.

A Visit to the Factory of the Lochmann Music Works, Leipzig—Gohlis, Germany.

WHO of the readers of this journal does not recall with pleasure among the scenes of his childhood the "happy, merry, gracious Christmastide," when fond parents prepared for him the glittering Christmas tree, and spread out below its branches the Christmas gifts that made all childish hearts beat higher? Who does not remember the weeks of expectation before the Feast, the weeks during which we racked our little brains in guessing what the Christ-

child would this year bestow? And in after years when we had learned that it was the spirit indeed of the Christ-child, but in fact the hands of parents or uncle or aunt that sent the gifts, how we strove to hint to our parents what would be the most welcome present on Christmas night? For my part—allow me to speak for once in my own person—I always took the greatest possible pains to assist my respected papa, my respected mama, my respected uncle and

aunt in selecting the presents intended for me. Then there regularly appeared among my wishes a musical snuffbox, such as my friend Hans possessed. "It comes from far, far away," they said, "far from here, where the big mountains are, on whose tops eternal snow lies winter and summer." Such a piece of intelligence made me naturally think of something Spanish, and it was some time before I learned that the far-off land was Switzerland, whose musical snuff-



Factory of Lochmann's Music Works, Leipzig—Gohlis, Germany.

box industry was then at its height. But I will not anticipate; my wish was finally accomplished. I received a Swiss musical snuffbox. I had pictured to myself the pleasure it would give quite differently. It was very pretty when it gave out its tunes, but they were always the same tunes—how well I remember to-day "Ob ich dich liebe, frage die Sterne" and "Denkst du daran mein tapfer Lagienka,"—and then my box had another defect: if I only touched it rather roughly—crack! it went to pieces. My father and mother of course scolded me, but nothing could be done except send it to be mended. Some time elapsed and then the box came back, played all right for a couple of days, and then it was in pieces again. At last my father got tired of this business of continual repairing; he made short work of it, and locked away the disobedient musical box. Beg as much as I liked, there was an end of it.

Long, long years have passed since then. I went to school, to the Gymnasium, roamed to various universities, and finally, after passing my examination with success, returned to the paternal roof "ein fertiger Mann." Great was the joy. All kinds of reminiscences of one's earliest childhood were freshened up, and by accident mention was made of my musical box. My father still had it in safe keeping; clearly, during all these years he had never once thought of it; he brought it out, put it on the table,



Symphonion.

box, and at the same time it occurred to me that I had given a promise to my sick friend, who was thoroughly interested in mechanical music instruments and their development, a promise to visit, as soon as

Of course in the Rococo times and previously all kinds of snuffboxes and other things were constructed with musical works inside. We can see charming specimens in various museums and royal treasure houses; as for example the bronze clock of Napoleon I., in the old Castle of Ludwigsburg, in Württemberg. But all these curiosities were only imitations of the already famous Swiss musical boxes. These, as we know, could play only a very limited number of pieces, and those always the same, till the genius of the German Paul Lochmann effected a complete revolution by the invention of the Symphonion.

The cradle of this invention, which is now celebrated far and wide beyond the borders of Germany, was in the suburb Gohlis, an annexed district to Leipsic, where Schiller composed his immortal "Lied an die Freude."

The Lochmann manufactory, with its mass of various buildings, woodyards, depots, machine rooms, &c., fronts on two streets. Directly on the Lange-strasse is the well arranged business department of the firm, in which are contained the counting and sample rooms. The long stretch of the machinery halls surrounds the first quadrangle. Behind these a stately row of workrooms is seen, while on the left from the main establishment is the spacious lumber yard, where, piled up in great stacks, abundant mate-



Sale and Sample Room.

and tried to make it play. But it struck work; whether old age had laid hold of it, or whether it was again in a disobedient condition, I know not—it was all the same to me. However this primitive specimen of the mechanical music industry awoke my recollection of gay and studious hours which I had passed in my student years in a nobly situated university town of South Germany, listening to the strains of an instrument which must be described as a masterpiece of this branch of industry, if it does not indeed represent the highest point it can attain. I mean the Symphonion. In that city I had been the guest, the welcome guest of one of the first families. The salon was adorned with a monumental ornamental cabinet, in which the works of the instrument were concealed. Often did we listen, sitting in our armchairs, to the various melodies which it gave forth; often in our little society evenings did couples whirl in the neighboring room to its rhythm, and often did the oldest son of the house, when shortly before my departure he had been prostrated by sickness that probably would confine him for years to his bed, entreat us to wind the Symphonion up and make it play for him one or other of his favorite melodies, of which he had many.

I remembered also the time when my father in our modest home placed before me my old musical

my time permitted, the Lochmann manufactory and give him the fullest possible account of it.

My resolution was soon taken. I availed myself of the time still at my disposal and set out for Leipsic-Gohlis.

THE LOCHMANN MUSICAL INSTRUMENT MANUFACTORY (LIMITED), LEIPSIC-GOHLIS.

If we attempt to survey the wide circle of industrial activity, and to trace the progress of culture by the infinite forms to which the creative spirit of mankind has given birth, we must indicate many a branch of labor and the fruits that it has borne, as of especial importance for our observation. The peaceful victory of German industry on the hotly contested battlefield of competition, claims the admiration of the whole world, especially when a genuine artistic feeling has, so to speak, permeated the handwork, as is the case in the German musical instrument manufacture. In every department of science and technic our age has achieved marvels, and its most striking characteristics are to be found in this department. For is it not a marvel to have wrought the stubborn metal into a self-acting, harmonious source of melody, which is capable of the greatest possible variations, and which demands from the possessor of the instrument no more trouble than the winding of a watch.

rials are stored. An elegant dwelling house adorns the front on the other street.

The Lochmann enterprises are comparatively very young, but they have already attained a development which surpasses the narrow limits of Europe. This is the best proof how quickly the Symphonion has taken hold of the public, and what a favorite it is with old and young in both hemispheres.

The talented inventor is still master of the industry which he founded. He scorns all relaxation from his labors. His whole mind, his whole energy is devoted to his discovery and its perfection, to the success of the undertaking and to the benefit of the workmen who support him in his work.

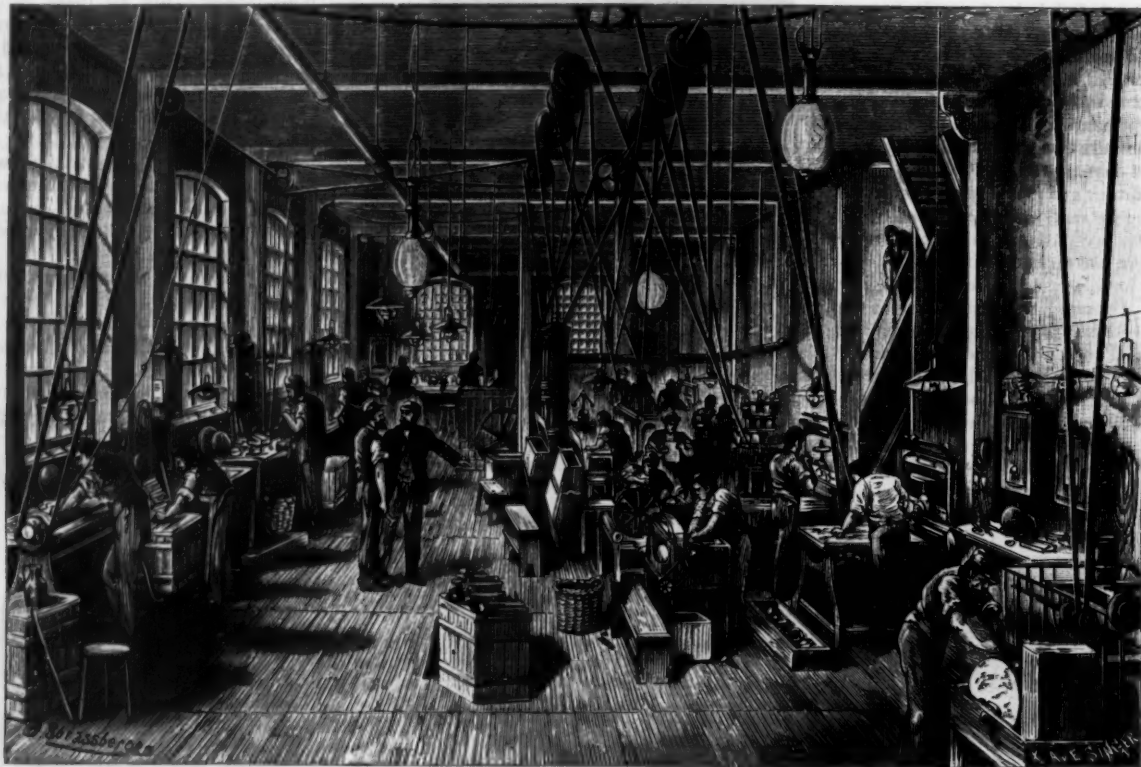
OSCAR PAUL LOCHMANN is a real Christmas child, for he first saw the light December 25, 1848, in Zeitz in Prussian Saxony. His father, Johann Gottfried Lochmann, was an eminent mechanic who owned an important institution for machine models, and aids for technical instruction. From his earliest youth he justified the most brilliant hopes for his future career, not only by his intellectual endowments, but by his inclination to practical work. He spent much time in the machine shops of his father and strove to make himself generally useful. Many a holiday hour which other boys would have spent in the playground he gave to serious labor at the working bench;

in fact his zeal was so great that he had often to be forcibly sent away in order not to neglect his school duties. Like Faust he passed many a night at his study table, and the pale moonshine shed its rays on the solution of many a hard problem. The certifi-

King. When peace was concluded Lochmann returned home, and again entered the paternal workshop. As early as 1874, however, he had founded a business of his own. Love's "holy beams that fall from heaven into the heart and kindle it," had in-

hibited, were sure of universal appreciation. In 1879 at the international exhibition at Sydney he received the highest prize, the gold medal, for the models of machinery exhibited.

In 1880 Lochmann settled at Schkenditz, near Leip-



Machine Shop.

cate granted to him at the end of his term is the best proof that what he learned "with many a struggle" he retained and could correctly apply. The period of his apprenticeship in his father's establishment was quickly passed by Lochmann. But his active spirit refused to be confined in narrow limits, and in

flamed his too. In a charming, amiable and graceful maiden, adorned with all the noblest womanly virtues, he found the wife of his dreams, the faithful German housewife united with the intelligent, sympathetic sharer in his aims. His marriage was an important factor in urging the husband on in his on-

sic, for his establishment had grown into a small factory. This location was only temporary; the daily increase of orders soon demanded more room and a greater number of workmen. Immediate vicinity to the city was also a chief requisite for the prompt execution of orders, delivery of goods and purchase



Department of Movements.

his seventeenth year he left his native province and visited in other lands the most celebrated mechanical workshops and machine factories in order to extend his knowledge of all branches of the business. The Franco-German war of 1870-1 interrupted his business activity, for the youth was an ardent patriot who followed with enthusiasm the banner of his

ward career. He began his business with small means, and the location it occupied was a modest one. But not for long. The young Paul Lochmann's enterprise soon enjoyed the same good reputation of which his father's business had for decades been justly proud. And that not only at home, but abroad, for there too the Paul Lochmann models, wherever ex-

of raw material. A removal to Leipzig took place. Amid the cares and toils of business—what business man can escape them?—and in the family circle Lochmann often listened with pleasure to the sounds of his Swiss musical box. He was struck, like many others before him, with a defect in the toy instrument he loved—the limitation of musical enjoyment

to a few tunes. What a pleasure it would be, he thought, if one could hear from such an instrument all favorite compositions. It would be an article used throughout the world. The thought once conceived left his energetic mind no rest till the thought had

The first start was humble. The house which is now surrounded by a circle of factory buildings stood alone, and presented within and without a modest appearance. Only twenty-five workmen assisted the master in his work. But God's blessing evidently

vention of Lochmann—rendered this easy. There now existed an instrument much richer in changes and much more sympathetic in tone than the Swiss instruments, and moreover possessing the merit of not being so costly. German industry was proclaimed



Manufacture of Tune Combs and Disks.

become fact. In a comparatively short time Lochmann could listen to the sounds of a musical box which in accordance with his ideas of construction had the advantage that one could by means of a simple handle change the tune and supply its place with another. The first Symphonion naturally aroused

rested on it, and success crowned his exertions. With every Symphonion which was sent out into the world from the little house in the Langestrasse of Gohlis, the recognition of its advantages was spread abroad. The prejudice which had hitherto prevailed in higher circles against mechanical music instruments van-

victorious over the Swiss in this field, and the leader in the battle was Paul Lochmann.

He did not, however, rest upon his laurels. He was and is—as above mentioned—continually planning and working at the improvement of the instrument, and the introduction of still more epoch mak-



Furnaces.

great attention, and Lochmann could soon undertake the manufacture of the instrument on a larger scale, although still modest in comparison with the present.

A brother and brother-in-law of the inventor and two partners founded in 1885 the Lochmann Musical Instrument Manufactory in Leipsic-Gohlis.

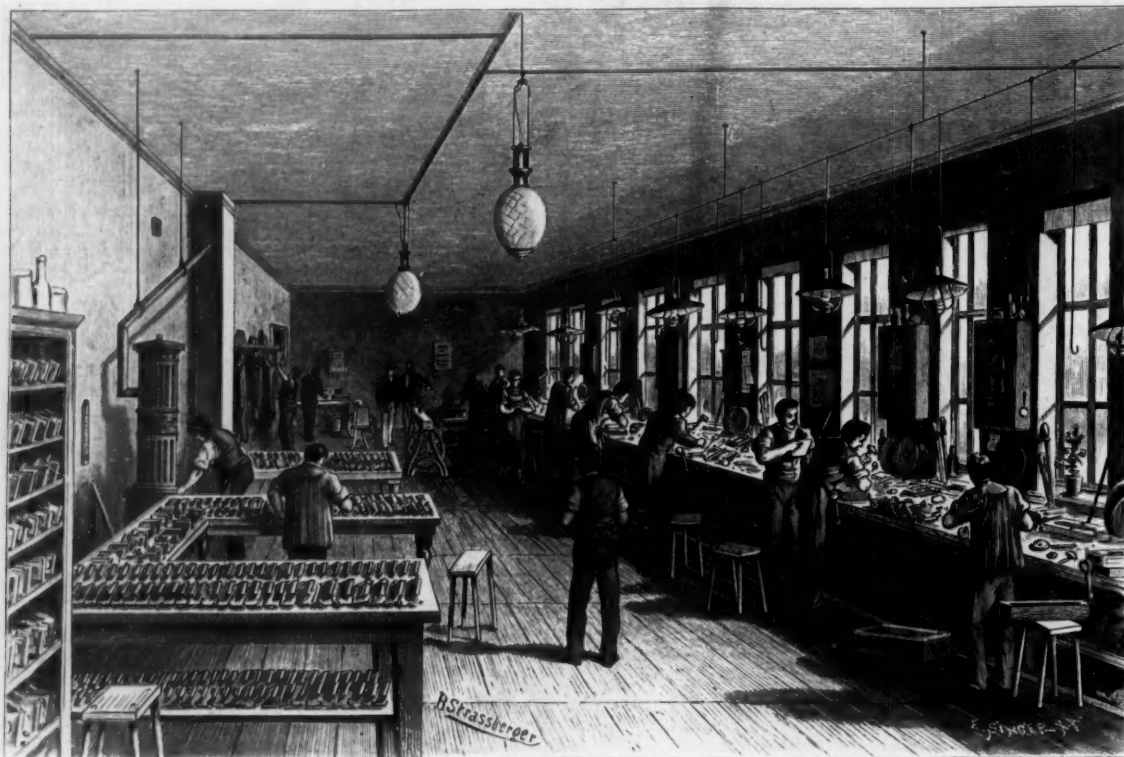
ished. The elegant decoration of the larger instruments and their excellent tone made them the ornaments of every salon. At first it was the families of the middle class that rejoiced in the invention, for they could now hear compositions of all nations and countries at pleasure on these cheap instruments. The interchange of disks in the Symphonion—an in-

ing extensions. A glance at the illustrations of the Symphonion Factory in its present state will show what a development has taken place even in the material appliances. When the undertaking had risen to a too great extent for its then resources, it was in 1888 transformed, on the withdrawal of the partners, into a stock company, the soul of which was and is Paul

Lochmann. In 1885 a small modest establishment with twenty-five hands; in 1893 the Lochmann Musical Instrument Manufacturing Company with 600 workers and officers. What a contrast! Then a simple, little known workshop, now a house of world wide reputa-

firm are situated embraces 6,000 square metres superficial area, of which more than half is covered with buildings. Every branch connected with the construction of the Symphonion is represented in the building itself. Machinists, clockmakers, locksmiths,

In order to have a perfect view of the essential processes in the construction of the Symphonion and its component parts we—I mean my readers and myself—will take the liberty—kindly granted—of making a tour of the establishment under the guidance of



Mounting Department.

tion, the largest and most important that ever existed in the field of musical boxes. Wherever the traveler penetrates, even the half civilized countries of all the quarters of the globe, he will find the Symphonion, either as a pretty child toy, or as a work of art with splendid decorations and several hundred

carpenters, varnishers, &c., are busy here in union to construct a perfect whole. What human force cannot do the force of steam supplies. Two powerful engines of 100 horse power drive 250 special machines of the most ingenious construction. Skillful hands guide the machines, wise heads regulate the

its founder and director. It is not surprising that our visit was extended to two hours; the farther we went, the more interesting, the more multifarious was the scene that unrolled itself before our eyes. It presented to us in perfect clearness the creation of the Symphonion, and time flew on wings while we ex-



Mill Room.

tunes. Nearly 150,000 Lochmann instruments have been already scattered over the world. Many millions of music disks enable the owners, and whoever will, to acquire a knowledge of the greatest variety of compositions. This speaks well for the popularity and the merits of the Lochmann instruments.

The ground on which the stately buildings of the

product. The immense quantity of raw material consumed in the factory can best be shown by figures. In 1891 there were used in the construction of 31,000 Symphonions and the music disks appertaining to them 150,000 kilos iron, 80,000 kilos steel, 60,000 kilos brass, with a correspondingly large amount of hard and soft wood.

amined the various groups. In every part of the extensive establishment, the most remarkable feature is the wonderful precision with which all the factors of the construction of the Symphonion work together, and the quiet and certainty with which all the innumerable parts of an instrument are put together.

The raw material, carefully selected and examined

by hands experienced in the merits and utility of the same, passes in unbroken sequence to its proper place, where its progress through all changes of form, from its first treatment to its completion in the perfect instrument, is submitted to the keenest super-

less screws and sorts used in the factory are turned out. In the clockwork department, which is specially devoted to the springs and regulators of the instruments, all the countless wheels and springs are produced according to scale in order to be arranged

teeth after hardening. Director Lochmann, with all courtesy, as ever, gave us no information. "Not till after years of experiment," he declared, "did we succeed in finding a process which gives to the teeth of the Symphonion its peculiar attractive Klangfarbe."



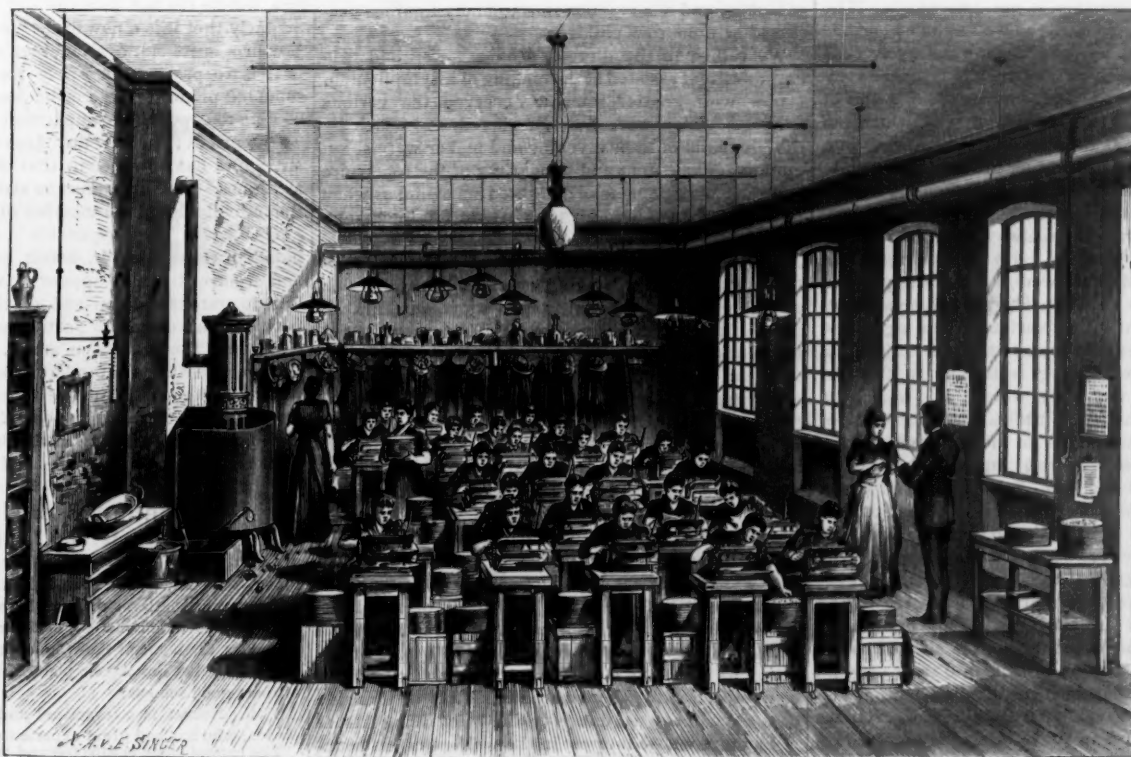
Case Room.

vision by the master of the respective departments. It is only the highest development of the principle of division of labor that renders possible the perfectly uniform construction of the individual parts through an admirable collaboration between the machines and the attendant workmen. Such harmo-

later as the driving power. The construction of the chief parts of the Symphonion, that is the comb that produces the sounds, requires especial attention. The material is fine English steel prepared for the purpose. Powerful shears cut it into sheets of the required size of the comb. These sheets receive on

Shall I tell you the secret? You will sooner or later put it in the newspapers, and then a secret is a secret no longer; consequently do not take it ill that I refuse to disclose it." I was far from taking anything ill, for he was quite in the right.

Let us proceed. As soon as the teeth have been



Perforating the Music Disks.

nious working together of men and machines is rare. To this system alone are due the great results which astonish the world. Slotting machines plane, groove, turn, bore and smooth iron, steel and brass. Powerful stamping machines turn out almost automatically thousands of parts. Under the skilled hands of active workers on a large number of screw machines, count-

special machines the various groovings and cuttings which adapt them for reproducing musical sounds.

When the teeth of the comb have received the proper form they are then heated in a furnace up to a uniform cherry red, and by subsequent cooling acquire the necessary degree of hardness. Respecting the hardening process and the preparation of the

soldered to the brass frame they are cleaned and polished on large polishing wheels.

Next comes the most important part of the operations, the "voicing." We have seen how the teeth are prepared, watched the hardening process, and are now anxious to learn how the voicing or abtönung is effected. As we enter a closed corridor a refreshing

quiet meets us, in strong contrast to the rush and noise of the other departments. One could fancy oneself in an unoccupied room. Then our unwearied guide opens one of the many doors that give on the corridor. A genial "Bon jour, Messieurs," tells us that a foreigner presides over this room. We enter and make the acquaintance of one of the gentlemen who have undertaken to employ in the service of German industry the art they had learned in their Swiss fatherland. In excellent French and in a genial manner the gentleman who has the duty of giving to the Symphonion its most essential part, its purity of sound, initiated us into his secret.

Shall I reveal this secret? No. That would take us too far, and then it would be too technical for the public to feel interest in it. During the conversation which we held in the room, one thing, however, struck me that I may mention specially in this place. That was the friendly relations of my guide, Mr. Lochmann, with his first "voicer." They were of a nature to show that this gentleman by his education and long service enjoyed Mr. Lochmann's perfect confidence. Such a spectacle must give delight even to an uninterested third party.

The extremely accurate and lengthy labor on the teeth necessarily demands a greater number of hands, who are partly Swiss, partly German.

Hitherto in our tour we have observed the construction of the separate parts and now proceed to the fitting of the separate parts. Let us remark, to begin with, that the various parts when ready are, before being sent out, brought without exception into the shop, where they are subjected to a severe test of their fitness. When they have honestly stood this they are handed over to the fitters.

In the long array of working places in the fitting shop we can only observe how skillfully one part fits on to another.

The base of the whole instrument is the planed plate of cast iron. On this, one after another, are placed the resonant teeth, the mechanism to make them sound and finally the clockwork motion. Each department is separate and the process is completed so quickly and precisely that the unexperienced eye can scarcely follow it.

Finally the clockwork motion receives its most important part, the regulator, which insures equable speed and influences the tempo of the playing. In the Symphonion this has been brought to a perfection which a few years ago the best experts would have declared unattainable, if not impossible. The effect of a spring is greatest, as we know, when it is most tightly wound up, and diminishes as it runs down. The regulation of the spring is usually effected by transfer of the power by means of a pair of wheels to a spindle with wind sails or fans, which the resistance of the air as they revolve checks, thus in a greater or less degree preventing the running down of the spring. The attempt to obtain by such a regulator an equable speed between the winding up and running down of the spring was always a failure. Great mechanics tried for years to limit the difference between the initial and final speed; numberless patents, taken out with this object, prove the importance attached to this point. The various, often ingenious, often ludicrous devices showed that the augmentation of the surface offering resistance to the air, when the spring was fully wound up, had been sought to be attained in a radically wrong fashion. All these devices suffered from the evil of many frictional points, which rendered impossible a permanently equable rate of speed. Paul Lochmann finally succeeded in solving the problem in a fashion, the simplicity of which approaches to that of Columbus' egg. The desired effect was produced by giving the fans the form of a gently undulating line and making them of a thin, elastic material. The greater the power the broader are the fans. They find therefore a corresponding resistance in the air, and as the power diminishes they sink back into their original form. It is clear that such an arrangement, which dispenses with all movable parts of the fan, excludes all defects or failure in its offering the required resistance to the air.

The regulation of speed is so perfect that even the slight irregularities in any wheel work can be rectified by it. The success attained by this regulator, which is patented in all civilized states, has been enormous. Requests to permit the use of the rights of this patented regulator with other objects (telegraphic apparatus, &c.) have been repeatedly addressed to Mr. Lochmann.

The cabinet making machine shops are magnifi-

cantly arranged, and furnish a complete survey of the colossal activity displayed in the establishment. Here are machines for planing, carving—for everything in fact which serves in the construction of cases. Especial observation must be given to the so-called exhausts, by means of which the sawdust and the like is removed from the workshop, a regard for the health of the workmen employed in the shop which has not yet been duly appreciated. We may take this opportunity of remarking that the employés in the Lochmann manufactory enjoy the most friendly and kindly treatment on the part of their superiors, who are always ready to help them in any contingency that may happen. The relations between the employers and the employed are of the most favorable kind, and can serve as examples to many other employers of labor.

We advance to another room where the putting together of the cases presents an ever varying spectacle. "A thousand active hands are moving in mutual help in cheerful union," as the poet says. The astonished spectator views the handsome, stylish cabinets, caskets, &c., of all sizes and of the most different woods, from the most elegant to the most simple, suited for any style of furniture, either plain or adorned with inlaid work, and ornamental, artistic wood carving, all of which are displayed to the visitor in the large, tastefully decorated sample room.

To go into further details would lead us too far, and it will be sufficient to refer to the illustrations which the designer has put on paper, and which represent most faithfully the life and work in this extensive establishment.

"We are nearly at the end of our tour," said Mr. Lochmann as we stepped out from the last named room. "I must now show you the construction of the music disks, by means of which each piece of music is played on the Symphonion. Pray enter!"

He led us into a room where a number of girls and women were stamping out the disks at ingeniously constructed machines.

"You may imagine," said Mr. Lochmann, "that with the enormous demands on our factory for such music disks only a very small portion can be constructed here. By far the largest number are made outside the factory by the women belonging to the families of employés. Upward of 150 machines are thus engaged, and the earnings of the work are by no means inconsiderable. This domestic industry has an importance not to be undervalued for the suburb of Gohlis, and is a real blessing to many families possessed of numerous children."

We return to the director's office. As I had to a certain extent assisted at the making of a Symphonion, I now with greater interest observed the various products which were here displayed and which by the command of their inventor and maker were set in motion. The extent and the variety of the repertoire and their pure noble tone delighted me again, as when I first heard in the South the notes of the Lochmann Symphonion.

The manufactory, we must state, is not only in relation with private dealers, but ships its production to jobbing houses, by which it is represented in all parts of the world. Hence we find it represented at the World's Fair of Chicago in a manner worthy of its great importance. A spacious, elegant compartment, decorated in the highest style of art, contains Symphonions in every form and style, and arranged in a most effective group. A rich reward directly and indirectly will be achieved by such enterprise, which is so much the more noteworthy as the Lochmann Musical Instrument Manufactory is already provided with means of distribution and orders to an extraordinary extent. The display sent to the World's Fair was thus an act of patriotism, and sprang from the deep national feeling of the heads of this firm. No sacrifice was avoided adequately to represent the German musical instrument industry in a manner befitting its rank, and to place it in the first line in the competition with other countries. Thus on this side of the ocean the words are fulfilled that King Albert of Saxony, whose interest in the welfare of his country is unceasing, uttered on the occasion of his visit to the Lochmann establishment on February 2, 1891: "This manufactory is a glory and pride of the whole German industrial community." Long may it grow, bloom and flourish!—"Leipzig Illustrirte Zeitung," translated by THE MUSICAL COURIER.

—Mr. E. M. Bruce, of Eaty & Bruce, Philadelphia, celebrates his golden wedding to-night.

—The piano and organ business of Theodore Parsons at Gloucester, Mass., has been changed to Parsons Piano Rooms.

An Interesting Point.

NEW JERSEY, September 21, 1892.

Editor Musical Courier:

SIR—Jones buys from Smith one-half of piano business, the new firm to have to do with new business only, Smith to settle the old. Presently Smith has to take back an old firm piano, as buyer thereof had ceased to pay; and although enough instalments had been paid to Smith to nearly cover its cost new to him he wishes the new firm to assume it, crediting him cost new.

Jones thinks the new firm should buy wherever it can obtain cheapest prices; that such old instruments should cost a quarter to a third less than new, and that, providing the firm needed such stock, it might be equitable to take it at cost new on four months' time, less any payments received thereon by the old firm. Or, in other words, credit the old firm cost new, and credit the new firm any money the instrument had earned.

What do you think would be fair to all concerned?

In the absence of any contract, the new firm has nothing whatever to do with the settlements Mr. Smith is making. Of course if it was agreed upon between Mr. Jones and Mr. Smith that when the latter gets any of the old stock of pianos back on his hands, for one reason or the other, the new firm must purchase it, the price to be left to Mr. Smith or to Mr. Jones, then it becomes the color of another horse, and in case of disagreement, the way out of that difficulty is to call in THE MUSICAL COURIER to appraise the article; but, as stated above, if there is no contract to that effect, no understanding as to Mr. Smith's old stock of pianos or organs, then these instruments do not exist, as far as the new firm goes, until they come into the market as commodities. In that case they need not be purchased by the new firm unless they are acceptable in price and in other respects.

But a lot of contingencies may surround the new firm of which our correspondence leaves us in ignorance, although they can be made perceptible by a reading between the lines of the communication. Why should there be any such considerations pending as are embraced in a question of "crediting the old firm and crediting the new"? What is the old firm? What relation does the old firm bear to the new firm?

The firm of Jones & Smith is established for the purpose of conducting a piano and organ business. Mr. Smith was formerly in the piano and organ business. This fact may have induced Mr. Jones to join him, but he did not join the old firm. He says particularly that it is a new firm. Very well, then. This new firm must stand altogether on its own bottom. If it is to pay certain prices fixed by Mr. Smith on some old pianos or organs he has for sale it will not be able to cope with competition. Mr. Smith cannot fix the prices; the new firm fixes them, and naturally Mr. Smith has his voice in that decision, and so has Mr. Jones. The lines must be strictly drawn between the individual and the member of the firm.

Now as to the "equitable" and the utilitarian points of view. As Mr. Smith has some old pianos and organs, it would appear advisable for the new firm to purchase them and get them out of the competitive market. Both parties seem to agree on this, and hence the discussion arises, the decision of the disputed questions being left to us. The only way to purchase them is at the lowest market rates. If Mr. Smith does not care to dispose of them on that condition, he is not working in the interests of the new firm, but rather for the benefit of Mr. Smith.

Schimmel & Nelson.

A NEW catalogue of "High Grade Pianos" has been mailed to this office by the Schimmel & Nelson Piano Company, of Faribault, Minn. We learn from it, among other matters, that Fridolin Schimmel worked for years at the noted factory of Steingraber, in Bayreuth, Germany, the home of the Wagner dramas, and that he was also engaged at the Apollo piano factory in Dresden—both of them good schools.

S. F. Nelson is a practiced and practical finisher of pianos, who has had great experience in his departments. The capital stock is \$100,000 and the directors and executive forces are as follows:

President, Donald Grant.
Vice-President and Business Manager, C. H. Wagner.
Secretary and Treasurer, H. C. Theopold.
Superintendents: S. F. Nelson, F. Schimmel.
Directors: D. Grant, C. H. Wagner, H. C. Theopold, F. Schimmel, S. F. Nelson, A. C. Miller, W. N. Sanborn.

The catalogue gives illustrations of the interior and exterior of the Schimmel & Nelson pianos, showing the various styles of upright made.

As to tone quality, touch and general musical characteristics, THE MUSICAL COURIER reserves an expression of opinion until the instrument has been tested by it, which will be done shortly.

4 POINTS OF SUPERIORITY


OF THE

Celebrated

"Conover"

Pianos.

 PURITY AND SWEETNESS OF TONE.

 SCIENTIFIC CONSTRUCTION.

 DURABILITY.

 BEAUTY.

(THE ONLY STRICTLY
HIGH GRADE PIANO
MANUFACTURED
IN CHICAGO.)

Chicago Cottage Organ Company,

SOLE FACTORS.

The Largest Dealers in Pianos and Organs in the World.

WHOLESALE AND RETAIL WAREROOMS:

215 WABASH AVE., CHICAGO.

(SECOND FLOOR.)



RESUMPTION OF MANUFACTURE.

Western Factories Getting Busy.

CHICAGO OFFICE MUSICAL COURIER,
236 WABASH AVENUE,
CHICAGO, Ill., September 23, 1893.

THE different factories that have been closed are gradually resuming. Those that have run short time are running full time, while those employing small force are enlarging it. That is the situation among Chicago manufacturers. There seems to be a good, healthy resumption of business.

The Chase Brothers Piano Company.

The Chase Brothers Piano Company have run the factory at Muskegon, Mich., full time all summer and their stock rooms are not crowded with instruments. This betokens a good, healthy business all summer. Mr. M. J. Chase thinks that everything looks brighter, that collections are better, and that a resumption of business is obtaining on all hands.

Steger & Co.

Steger & Co. are running and have been all summer. Mr. J. V. Steger is sure that things are much brighter. He has orders in plenty to keep his plant busy.

Julius Bauer & Co.

This old firm has been running almost all summer. They shut down a couple of weeks, but it was to move into a new factory. Since then they have been employing about one half their men and running full time.

Columbian Organ and Piano Company.

This concern ran on full time and with full force until

their assignment. Then they stopped two weeks, continuing at the end of that time under direction of the assignee.

The Schiller Piano Company.

The Schiller Piano Company are running, and have been all summer. Moreover, they are running to the extent of their capacity. This young concern early struck a great gait that is carrying it on to success.

Story & Clark Organ Company.

The Story & Clark Organ Company started up this week on eight hours' time, employing a full number of hands. Orders from England and Continental Europe made this necessary. Their trade here in America has absorbed all their stock, and European orders could not be met. Hence the resumption.

The Smith & Barnes Piano Company.

The Smith & Barnes Piano Company have been running all summer. They lately occupied a new and enlarged plant, and immediately commenced to test its capacity. They are building all the pianos they can crowd out.

Chicago Cottage Organ Company.

The factory of the Chicago Cottage Organ Company will start next week and run full time probably. Stock is getting low at the company's storehouses.

Conover Piano Company.

The Conover Piano Company's factory has been running slowly all summer. It will be pushed now. Orders for this fine instrument are coming in fast and stock is getting low.

Regarding some other manufacturers we submit their letters. All along the line the cry is, Business is better. Good.

OFFICE OF RUSH & GERTS PIANO COMPANY,
CHICAGO, September 23, 1893.

Editors Musical Courier:

In response to your inquiry in regard to the business situation, prospects, &c., would simply state, that you know us to be somewhat conservative in relation to making statements in regard to this subject, consequently we trust that the following information will have a satisfactory effect:

Since September 1 we have noticed a decided increase in orders from dealers whose accounts had been balanced, and who were entirely out of the market for the past 60 or 90 days so far as purchasing goods might be concerned. This class of trade having placed their orders with us, it strikes us that it shows far more encouraging signs than orders which we are daily receiving from dealers who are already pretty well stocked, and who have been unable to get in a settlement for the stock that they have on hand, but in favor of the latter class, we would state that collections have also improved somewhat, and we think that unless some dreadful calamity occurs before October 1 a very decided improvement will take place all around, although we do not look for a repetition of the tremendous boom

which existed last year, we having been absolutely out of stock, although running our factory full time. We ran our factory full time up to September 1 and have accumulated a varied and desirable stock, which we think will not be a source of regret to us, but rather hope to congratulate ourselves upon the fact, as we will be able to fill orders promptly, and also affords a splendid variety for the dealers to select from, who are here in person, a large proportion of our trade being transacted right here in our warerooms. We are now running our factory about two-thirds time, and should present prospects "pan out," we will begin running full time by October 1.

Retail trade is hardly a factor with us, but at the same time it is better than July or August, which marks our really only dull season since we have been in business.

Our business year, which ended September 1, proved most satisfactory and we are glad to state that it showed an increase, though small, over the previous year, owing to the decided slump through July and August.

We are not calamity howlers, and we have great confidence in the recuperative powers, and resources of this wonderful country, and of the more wonderful Chicago which is the centre of the universe from now and forever more. Let all wheels, except those in the heads of the calamity howlers revolve around us.

Yours respectfully,

RUSH & GERTS PIANO COMPANY.
H. L. BUSH.

OFFICE OF THE SCHAFF BROTHERS COMPANY,
CHICAGO, September 23, 1893.

Musical Courier:

Yours of yesterday received, and as for your request will state that business is fair with us.

Up to July 13 we ran the factory full time. Since then we have been running two-thirds time, but hope to run full time, 10 hours per day and six days per week, in the near future.

The first six months of the year we were 15 per cent. ahead of last year's business. July was dull and August was bad; but business this month is good again, and we expect to make as good or a better showing the last half of the year than we did the first half.

Yours truly, SCHAFF BROTHERS COMPANY.
(G. F. L. P.)

OFFICE OF STARCK & STRACK PIANO COMPANY,
CHICAGO, September 23, 1893.

Musical Courier:

Factory is running; has been running all summer, and will run to a successful, prosperous issue.

Yours respectfully, C. C. RUSSELL.

OFFICE OF NEWMAN BROTHERS COMPANY,
CHICAGO, Ill., September 23, 1893.

Editors of the Musical Courier:

Your favor of the 21st received, and in reply to the same we beg to submit the following: We have been running our factory for the last three weeks, three days each week, and think that probably next week we will increase it to four days and will run full time as trade increases. We find that there is a small increase in the orders and also a little encouragement from country dealers with reference to future trade. Yesterday, the 21st, we had three new dealers call at our factory from the country and in each case we sold them a bill of goods and received encouragement from them that they thought things would brighten up a little this fall. We received a call this morning from one of our dealers in Minnesota and he reports that the crops are good there and he is looking for a little more trade this

ONE QUESTION ?

: : HAVE YOU SEEN : :

The Ann Arbor Organ?

IF YOU HAVE, there is nothing more to be said. The Organ talks better for itself than we can talk for it.

IF YOU HAVE NOT, order a sample to-day. We make an Organ to sell and to satisfy. It does both. Its tone will surprise you. It is full of surprises.

IF WELL STOCKED UP, write for Catalogue; never mind about price. The Organ is worth its price. If it was not we would not have increased our sales over 300 per cent. in the past two years.

THE ANN ARBOR ORGAN CO., MANUFACTURERS.
Ann Arbor, Mich.



"The Peerless
Instruments of the
Century."



GILDEMEESTER & KROEGER.

MR. GILDEMEESTER

Was for Many Years the
Managing Partner of
Messrs. Chickering & Sons.



MR. KROEGER

Was for Twenty Years
the Factory Superintendent of
Messrs. Steinway & Sons.

GILDEMEESTER & KROEGER PIANOS.

Factories and Offices:

Second Avenue and 21st Street,

NEW YORK.



fall than he has had during the summer. Collections this summer or during the past three months have been good, we cannot complain one bit in that respect. We have been shipping this summer just about one-half our usual shipments, taking a year ago as an average. Any time that we can give you any information we will be pleased to do so. The Newman Brothers have gone fishing for three days.
Respectfully yours,
NEWMAN BROTHERS COMPANY.

Cyclone Pianos.

A few weeks ago I spoke about a Mason & Hamlin piano that sailed skyward, came down with the proverbial thud and yet was not completely "knocked out," as the pugilists say. This little notice seems to have awakened envious feelings in the breast of a Kurtzmann piano, and that instrument forthwith went on a cyclone ride without great disastrous results. I print below letters received by me relating the occurrence.

OFFICE OF C. KURTZMANN & CO.
BUFFALO, N. Y., September 22, 1893.

Musical Courier:

In your letter of August 26 to THE MUSICAL COURIER you make mention of a Cyclone Piano. We enclose copy of a letter which we received from a reverend in Pomeroy, Ia., which shows that we also are "in it." We further wish to add that we sent him another piano, and have received the harp, and it is now on exhibition in our warerooms. The plate and strings are in good condition. Trade is picking up, orders are coming in. Factory again open; will call on you shortly. With kind regards,

Yours truly,
C. KURTZMANN & CO.

POMEROY, Iowa, August 1, 1893.

C. Kurtzmann & Co., Buffalo, N. Y.:
GENTLEMEN—About the latter part of May I bought a piano of your agent at Fort Dodge, Mr. J. G. Early.

Not very long could we enjoy the sweet tones of the beautiful instrument. On the eve of July 6 the tornado which destroyed our village also carried away our house, the Lutheran parsonage, with all it contained.

Now, while our furniture was broken up beyond recognition, I was surprised to find the harp of my piano not in the least damaged, with the exception of several strings, which were broken by a piece of wood wedged between the strings and the sounding board. This is all the more remarkable when you consider that this part of the piano was found between two to three blocks from where it stood, while the keyboard and action part was found one block from the spot where once stood our house.

Several days after the storm I met Mr. Early, and jokingly offered to trade this wreck for a new piano. Mr. Early smiled and said he would see about it.

Now, to my astonishment, I to-day received a letter from this gentleman, stating: "The Kurtzmann Piano Company agree to furnish you free of charge (except freight) a new piano just like the one you had. Do I accept?"

I had given up all hopes of ever again being the possessor of such a grand instrument, but now I have one for simply asking. I can

but thank you, gentlemen, but be assured that you shall be remembered by me and my children.

Yours very truly,

J. G. SCHLICHSSICH,
Pastor Lutheran Church.

P. S.—Your piano I can recommend, not from gratitude, but on its merits.

Not the same Rath sack.

C. B. CLEMONS COMPANY, CHICAGO, I
September 22, 1893.

Musical Courier:

In the last MUSICAL COURIER issue we noted a letter from Lyon & Healy, stating that "one Rath sack," a tuner, solicits work on the representation of being employed by their house.

"One Rath sack" is indefinite. Mr. Louis Rath sack has been in our employ for four years, is an exceptionally conscientious and competent tuner, and would disdain making the alleged representations. He evidently is not the one indicated, as his address does not correspond with the one given by Lyon & Healy, but an explanation in your columns may prevent the possibility of a great injustice to him.

Yours truly,

C. B. CLEMONS COMPANY.

A New Piano Plant.

There is going to be a new piano plant in Albany, N. Y. Already orders for plates and other supplies have been given.

The concern will be known as the Gray Brothers Piano Company, and Gray Brothers, Albany, N. Y., will appear on the fall board of the pianos turned out of their factory.

The factory building will probably be the old McCammon one, a few blocks from Marshall & Wendel.

The partners are the Gray Brothers, who are interested in the firm of Boardman & Gray. They propose building in the Gray Brothers' factory a medium grade instrument.

The younger Gray has been out to Chicago this summer and says that he is thoroughly awakened. He viewed with astonishment the work done here by piano manufacturers and decided that he would do the same kind of hustling.

Hence the new firm of Gray Brothers.

Still Another.

Word reaches me that another new piano company is to be started in Albany, N. Y.

The "tip" comes from parties interested, but details are withheld. McCammon is said to be in it.

Mr. Steger Happy.

Mr. J. V. Steger is a happy man. He is not a grumbler at the irony of fate in bringing on hard times. Throughout

the summer he has been busy selling Steger pianos to dealers.

A short time ago I chronicled a large shipment of Steger pianos to a dealer. These sales do not occur every day, but Mr. Steger has made enough of them to make him happy. Retail trade has not been extra fine, has not been fine at all, but has not been altogether bad.

Taking all in all Mr. Steger cannot find much to grumble at. The Steger piano is much improved in every way; it is better in tone, in touch, in material and in finish.

The Branch Failure.

Mr. J. W. Kline, of the Blasius Piano Company, has been in town this week looking into the assignment of Horace Branch. At the hearing of Horace Branch last Friday Mr. Branch failed to locate his scheduled assets. An adjournment was taken until next Wednesday, at which time Messrs. Payden & Gridley, attorneys for the Blasius Piano Company and the Schaff Brothers Company, will examine Mr. Branch about the old Steck and Harrington claims.

The Blasius Piano Company and the Schaff Brothers Company object to Mr. Branch using the proceeds of their goods to pay his old Harrington and Steck debts. We learn that some time since Mr. Branch admitted that he was forced to use the collections on the old Steck and Harrington accounts to keep himself a-going.

Passed Away.

Mr. E. R. Potter, a dealer at Grinnell, Ia., died September 21 at Grinnell, Ia., his home.

Attached.

The goods of Mr. M. G. Barnes were attached this week for \$1,400.

A New Popular Pease Man.

Mr. H. M. Lay, for many years an employee of Estey & Camp, has resigned his position and engaged with the Pease Piano Company. He will take charge of the office, the correspondence and the books. Mr. Lay is a very efficient man and will relieve Mr. MacDonald of many of the details of the business.

Ready for Business.

Mr. George W. Newton, of Van Wert, Ohio, who was for many years the leading and most efficient salesman for the Chase Brothers Piano Company, of Muskegon, Mich., has been spending several months at his home. Mr. Newton is now ready for business again, but is undecided as to whether he will buy and sell pianos for himself or accept a

KRANICH & BACH PIANOS.

Factories and Warerooms, 235 to 245 E. 23d Street, New York.

Newest, Largest and Best Equipped Factories.

New Patents, New Improvements, New Cases.

Exquisite Tone and Action, Undoubted Durability.

ABSOLUTELY FIRST CLASS.

CHICAGO WORLD'S FAIR,
Section I, Liberal Arts Building.

STRAUCH BROTHERS,

MANUFACTURERS OF

The Leading Piano Actions.

UNEXCELLED

FOR THEIR

REPETITION, DURABILITY,

TOUCH AND

ELEGANCE OF FINISH.

position with some good house who might desire his valuable services.

Visitors.

Mr. E. E. Marshall, Columbus, Ohio; Mr. George F. Hedge, Buffalo, N. Y.; Mr. Frank H. King, of Brooklyn, N. Y.; Mr. Daniel F. Treacy and wife, of New York; Mr. George W. Newton, of Van Wert, Ohio; M. H. Holtkam, of St. Mary's, Ohio; Mr. Theo. Hoffman, of J. M. Hoffman & Co., Pittsburg, Pa.; Mr. Henry Haas, of New York; Mr. Wm. G. Fisher, of Philadelphia, Pa.; Mr. Herman Lindeman, of Cincinnati, Ohio; Mr. Henry Lindeman, of the Lindeman Piano Company, New York; Mr. J. H. Cherry, of Hillsboro, Ia.; Mr. C. C. Colby, of the Colby Piano Company, Erie, Pa.; Mr. C. J. Cobleigh, of Terre Haute, Ind.; Mr. Ed. Sonsberg, of the Estey Organ Company, Atlanta, Ga.; Mr. R. W. Blake, of the Sterling Company, Derby, Conn.; Mr. W. H. Kuper, of the Weber Piano Company, New York; Mr. W. B. Sparkman, of Salt Lake City, Utah; Mr. D. H. Baldwin, of Cincinnati, Ohio; Mr. J. D. Reeves, representing the Mason & Hamlin Organ and Piano Company, Boston; Mr. O. A. Field, of St. Louis, Mo.; Mr. J. W. Kline, representing Blasius Piano Company, Philadelphia, Pa.; Mr. Fred. T. Steinway and Mr. George A. Steinway, of New York.

M. T. S. A. A.

THE progress of the Music Trade Salesmen's

Association has been somewhat retarded of late, owing to the absence of several members of the executive committee. On Monday evening next a full attendance of all of the committee it is expected will be present, and work on the constitution and by-laws and general plan of the association taken up and carried forward to completion.

The association is well under way. A good start has been made, and before many months roll by a thoroughly organized society of importance and standing will mark the executive ability of the few who have undertaken the arduous and thankless task of successfully promoting an enterprise of this nature.

One for Keller Brothers & Blight.

THE Keller Brothers & Blight Company received an order to-day from the Hotel Waldorf in New York for one of their style H San Domingo mahogany pianos. The company can feel highly complimented upon their piano being chosen by this great metropolitan hotel. —Bridgeport (Conn.) "Standard."

—Wm. Reinhart, formerly with Wm. Knabe & Co., is at present at his home in Cassel, Germany.

Canton, Ohio, Scandal.

ABOUT a year ago the Birch Piano Company was started in Canton, Ohio. Mr. Birch, the head of the concern was formerly of the firm of Birch & Dunbar, Westboro, Mass. Upon the dissolution of that firm Mr. Birch went to Canton and organized the company referred to. It seems from a dispatch from Canton, published in the Cleveland "Press," that Mr. Birch is in financial distress and bad odor. His house in Canton is closed and his whereabouts since the closing of the factory, August 1, unknown.

When Birch left he returned his furniture to the dealer from whom it had been purchased, never having paid for it. He neglected, however, to pay a \$7 grocery bill, and some carpets remaining in the house were levied on and sold on the public square.

When Mr. Birch married, seven years ago, his wife, a prepossessing Eastern widow, brought him \$20,000.

This, she claims, with \$1,500 belonging to her parents, has been squandered, and that she is now in destitute circumstances in Boston and her parents in the poorhouse.

The people who are at the head of the piano manufacturing firm expect Birch back as soon as they are able to resume operations.

Beatty Trial.

THE United States Circuit Court, in session at

New Haven, Conn., adjourned the Beatty case till October 6. This is the action brought by the Federal authorities against Beatty on evidence furnished by Mr. Corey, of Norwalk, Conn., and upon which an indictment was brought by the United States grand jury, sitting at Hartford some time in July.

—Mr. Freeborn G. Smith, of Brooklyn, N. Y., manufacturer of the Bradbury piano, is in the city looking after his different business interests, and is stopping with Mr. W. P. Van Winkle, of No. 1737 Q street northwest. —"Evening News," Washington (D. C.)

—It was noticed in THE MUSICAL COURIER not many issues back that the wareroom of Jack Haynes, on East Seventeenth street, was slightly damaged by fire. All traces of the conflagration have been obliterated by a general repairing of the walls and woodwork, and the wareroom now presents, if anything, a handsomer appearance than ever before. A full assortment of Starr pianos and Newman Brothers' organs, new from the factory, will immediately be placed in stock and business resumed with all the push for which the Eastern representative of the firms mentioned is noted.

WANTED—Two experienced men (hustlers) with a small amount of money to take charge of two music stores in Central New York. Must be men of integrity and furnish the best of references. Address "Central," care of THE MUSICAL COURIER, 19 Union square, New York.

Removed a Mortgaged Piano.

TWO or three hours of the time of Justice Haggerty in the Myrtle Avenue Police Court was taken up with the trial of Michael W. Chorinsky, formerly of 117 Somers street, but who is now a resident of Rochester, N. Y., and is charged by Freeborn G. Smith with intent to defraud him by moving a piano purchased from his store by taking it to Rochester without notifying him, while a number of payments were still due upon it. Chorinsky was arrested on July 25 in Rochester, on a warrant issued by Justice Haggerty and served through the police officials of that city. The prosecution was represented by Asa W. Tenney and the defense by Messrs. Miles and Stapleton. The prosecution sought to establish the fact that the piano was removed without notice to Mr. Smith or any of his agents, and that Mrs. Chorinsky had written just previous to leaving for Rochester asking that the collector should not call until late in the month. It was proven that Chorinsky moved away from this city early in March, and his wife followed him in June.

Defense offered with evidence that Chorinsky had written to Mr. Smith from Rochester promising to make up default of all payments and it was also shown that the agent through whom the piano was sold knew of the shipment of the piano to Rochester and assisted in packing it.

The defendant was found guilty and Justice Haggerty suspended sentence. Chorinsky's counsel will appeal the case. —Brooklyn "Eagle," September 19.

To the Starr.

GREENCASTLE, Ind., August 5, 1899.

The Starr Piano Company, Richmond, Ind.:

GENTLEMEN—We have used your pianos in the De Pauw School of Music for a number of years, and I will say that my students are unanimous in selecting your instruments in preference to others we have in our hall for their regular daily practice.

The pianos wear well and remain in tune, and the action is suitable to our work. As often as we can dispose of second-hand pianos of other makes we replace them with your uprights; and upon an addition being made to our hall (which we shall require in the near future) I hope to be able to purchase a large number of your instruments.

Those persons who have purchased your pianos at my suggestion consider them the best instruments on the market for the money charged.

Allow me to congratulate you upon your partnership consolidation, and may it be the means of doubling your capacity for producing the Starr pianos. Respectfully,

JAMES H. HOWE,
Dean of School of Music, De Pauw University.

WANTED—Situation by an experienced piano and organ tuner, repairer and builder. Best references from former employers and present ones. Good reason for changing. Address "First-Class," care THE MUSICAL COURIER, 19 Union square.

THE

MASON & HAMLIN

CONTAINS THE
Greatest Improvement
OF THE AGE IN
Piano-Fortes,
THE
MASON & HAMLIN
Screw Stringer.



HIGHEST POSSIBLE AWARDS

AT
Amsterdam, - 1883,
New Orleans, - 1885,
Jamaica - 1891.

NEVER EXHIBITED ELSEWHERE.

Inspection Invited.

CATALOGUES FREE.

PIANO

BOSTON, CHICAGO, KANSAS CITY, NEW YORK.

LEADS THE WORLD.



-

MANUFACTURERS.

Factories: { 11th & 12th Avenues, } **New York.** * **Warerooms:** { Hardman Hall, } **New York.**
 { 48th & 49th Streets, }

OBITUARY.

Lincoln J. Wheelden.

LINCOLN J. WHEELDEN died at his residence on Charles street, Bangor, Me., on September 18. He was fifty-three years of age, and had suffered from consumption for several years, but it was not until recently that he was compelled to give up his business.

He had been South several times with the hope of obtaining relief, but the benefit which he received was not permanent. Mr. Wheelden had been engaged in the music business for many years, first with Mr. Patten under the firm name of Patten & Wheelden and later on Main street, under the name of L. J. Wheelden & Co. He sold out to M. H. Andrews & Co.

He leaves a wife and a daughter to mourn his loss, and they will have the deep sympathy of many friends.

Wheelden's business ventures, which were on a large scale, proved unfortunate.

Two Rascals.

DANIEL C. CROWLEY, the music and piano dealer in Greeley's Block, Clinton, Mass., has disappeared. His place of business was not opened at all yesterday, but no suspicion arose from that fact. Saturday, however, Mr. Crowley, who is organist at the Catholic church, failed to put in an appearance at either the first or second mass. Suspicions were at once aroused, as the church officers had not been informed by Mr. Crowley of any desire to be away, and the fact that his store was not open on yesterday was at once brought out. When Mr. Crowley left town cannot be ascertained, but it is probably Friday night. He has been in the music business in Greeley's Block for the past year and a half and has done a fair amount of business. He has had the agency of several of the leading grades of pianos and organs. His family, residing on South Main street, consists of his wife and seven children, dependent on him for support. Outside of the income from his business he has a salary of \$500 as organist at St. John's Catholic Church. The only reason assigned for his sudden disappearance is trouble of a financial nature.—Worcester "Telegram."

W. F. Gunther, in charge of Emil Wulschners & Son's branch house at Muncie, Ind., has disappeared, and the books are being examined by a representative of the firm, who has

already found a shortage of over \$300. The amount may be much greater, however, as the auditing has not been completed. Gunther was formerly a resident of Noblesville, and has always enjoyed a good reputation. Before his departure he sent his family to his wife's parents.

Changes and New Stores.

B. W. PECK has opened a music store at McConnellsbury, Pa.

C. J. Collins, of South Omaha, Neb., will erect a building to be used as a music store at Twenty-fourth and K streets.

Lon Ikard will open a music store in the Post Office Block, Kansas City, Kan.

Chas. W. Stumpf, of New Orleans, for many years with the Werleins, has established a store at 47 Bourbon street, in that city.

A. D. Winston, formerly of Phoenix, Ari., has removed to Albuquerque, New Mexico.

Business Troubles.

AT Carthage, Mo., the sheriff sold the stock of the Owen music store to Wein & Balsley of that place. It brought \$1,550.

R. E. Woodlark, of Amesbury, Mass., has made an assignment to Adam Scott of that place; his liabilities amount to \$7,195.67, besides security notes to the value of \$1,015. His offer of 20 cents has not proved satisfactory to his creditors, and they have appointed a committee of investigation.

—John Aitaperika, a piano polisher, of No. 555 West Fifty-fourth street, was in the Yorkville Police Court last week with a large bandage over the right side of his face as complainant against his brother-in-law, John Bauer, forty-two years old, a butcher, who resides in the same house with him.

The complainant states that he went for a pitcher of beer and on his return was met on the sidewalk in front of the house by Bauer, who struck him with a big butcher knife, inflicting two severe cuts on his face close to his right eye. He had the wounds dressed at the Roosevelt Hospital, and then had his assailant arrested by Policeman Lenihan, of the West Forty-seventh street station.

The accused when arraigned in court stated positively that he had not used a knife upon his brother-in-law. He said that his children had been beaten by the complainant's wife, and when he met Aitaperika last night he merely remonstrated with him in regard to his wife's conduct.

"He called me vile names," said Bauer, "and then I struck him with my fist, as any man would do under the circumstances, but I never touched him with a knife."

The complainant, however, was positive that his injuries were inflicted with a knife, and Bauer was held in bail for trial.—"Telegram."

Banjo Items.

S. S. STEWART, manufacturer of the Stewart banjos, Philadelphia, has already given two competitive banjo club concerts at the academy in that city. These concerts have proved both interesting and remunerative. The second one more so than the first, showing that the interest taken by the people of Philadelphia in banjo music is on the increase.

On Saturday evening, January 18 next, the third concert under Mr. Stewart's auspices will be given, and it promises to be as big a success as the preceding ones. Prominent banjo and mandolin clubs from different parts of the country are enrolling themselves as competitors.

Mr. Stewart proposes to offer as the first prize the hand-somest banjo of his make now on exhibition at the World's Fair. This instrument is valued at \$250, and is probably one of the most beautifully finished banjos turned out by any concern.

On the subject of banjo music Mr. Stewart is publishing the "L'Infanta March," lately composed by Geo. W. Gregory. It is arranged with piano accompaniment.

Wants Sawed Ivory Free.

MR. OTTO GERDAU, importer of ivory, 41 Dey street, this city, appeared before the Ways and Means Committee at Washington on September 20, to secure a change in the wording of the McKinley bill pertaining to the tariff on ivory, and also to secure a modification of the tariff on manufactured ivory.

The McKinley bill now reads, "Ivory and vegetable ivory, not sawed, cut or otherwise manufactured, free."

The Hamburg firm, represented by Mr. Gerdau in this country, are cutters of raw ivory into blocks suitable for piano keys, billiard balls, &c., which they export to this country. By the wording of the McKinley bill these sawed blocks, although otherwise in the rough, come in as manufactured ivory, subject to a duty of 40 per cent. Mr. Gerdau argued for the striking out of the words "not sawed," which would then admit the sawed blocks in which he is dealing free, and he also argued for the reduction of the duty on manufactured ivory to 10 per cent.

—Julius Wiebel, a violin maker, of this city, had a narrow escape from death recently while returning from a fishing party with a party of friends. He attempted to cross the railroad tracks at Mott Haven depot while the gates were down; the horse broke in the gate just as the train passed and was struck and instantly killed. The wagon, however, beyond a broken shaft was uninjured, and the party escaped sharing the fate of the horse.

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FALL TRADE.

FOLLOWING as it does the great strain of a summer financial panic, the fall trade could not be expected to reach such dimensions as are usually attained by it in normal times. The great dailies and the financial journals tell us all about the present condition of commerce and of the money market, and we, who are especially interested in the music trade, are aware that its movements, acting in sympathy with general trade, are not as active as we want them to be, or as we could expect them to be in times of average prosperity.

At the same time factory operations have been resumed among manufacturers in the musical instrument industry, and a large number of workmen is again employed in the congenial task of labor that pays well, although there have been reductions of 10 and of 20 per cent. on the usual rates, brought about by the laws of demand and supply, for there are more men to be had than are required just now.

The South—which was expected to bring larger orders than other sections—comparatively speaking has been a disappointment, but other sections have loomed up as consumers of pianos and organs about as expected.

It must not be forgotten that many firms whose stock of pianos and organs needs replenishing will resort to the very sensible plan of drawing in those instruments whose time payments, after having already been deferred during the summer, do not promise to come in promptly. This old stock will be used in many instances to avoid new indebtedness on the purchase account, and orders will for this one reason be indefinitely postponed. The ultimate results of this action will unquestionably prove beneficial to the trade generally, as will the caution now made compulsory in giving new credit to instalment purchasers. The very status of the trade as now purified will for the time being suspend wildcat instalment business.

Such trade as will come to the manufacturer will therefore be healthy and worthy of cultivation. The next three months will bring a large quota of the better class of dealers to the large manufacturing centres and this contact will be rather refreshing, for the non-intercourse of the past four months between

manufacturer and agent or dealer has had a demoralizing effect on both sides. While, therefore, trade will not "boom" (and it is better that it should not) it will be of a grade and character to inspire confidence and lay the foundation for large transactions in the future.

Criticising Canadian Pianos.

KNOXVILLE, ILL., September 16, 1893.

Editors Musical Courier:

WHILE perusing the contents of the last number of THE MUSICAL COURIER, I was greatly surprised by the article headed "Those Exports of Pianos to Canada." I have lived in Canada, and especially during the times of my connection with the Wesleyan Ladies College and Conservatory of Music, at Hamilton, Ont., have had occasion to become sufficiently acquainted with the instruments of those firms which are most represented in Canada, in order to be able to assure you that, although I am not able to give you any long statistic (?) columns about the matter, there is something decidedly wrong about the contents of that article. Of course if I speak about musical instruments, I can only vouch for pianos, as by far the largest percentage of reed organs hardly deserve such a name and may be classed with banjos and bootjacks as instruments of torture. Allow me to remark that it has been my experience that while you may find occasionally a Canadian piano you will find 99 Weber, Hallet & Davis, Sohmer, Knabe, Kranich & Bach, Chickering, Steinway and many others of justly high grade, but also plenty of medium grade American makes.

The writer of the article mentioned does, as I notice, not state which those Canadian pianos are that are spread so numerous among the people of that country. As far as I can remember just at present I know only of about three factories myself which have any hold whatever on the people. Those are: The Dominion Piano Company, A. and S. Nordheimer and the Bell Company. Now perhaps with the exception of Nordheimer's, those pianos cannot compare with many an American piano neither in quality of tone nor in durability, nor least of all in price even if you consider the duty. If I do not mention firms like Mason & Risch and others it was because they hardly claim to make a specialty of pianos, but either Vocals or sewing machines or some other useful household article comes with them in first line.

Hoping these lines may be able to correct the erroneous statements of the writer of the article on "Those Exports of Pianos to Canada," I remain, Yours very truly,

PAUL SCHMOLCK, Musical Director at St. Mary's.

To the Creditors of Huner Piano Company.

BY virtue of an order of the Court of Chancery of New Jersey, made in a cause wherein Charles E. Dodd is complainant and Huner Piano Company is defendant, on September 15, 1893, you are required to present to me, receiver of said company, and prove before me to my satisfaction, under oath, affirmation or otherwise, as I may direct, your several claims and demands against said corporation on or before the fifteenth day of November next, or in default thereof you will be excluded from the benefit of such dividends as may be thereafter declared and made by said court, upon the proceeds of the effects of said corporation.

CHAUNCEY PARKER, Receiver.

Dated 802 Broad street, Newark, N. J., Sept. 18, 1893.

PATENTS RECENTLY GRANTED.

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| " 500,000. | Means for operating Organ Bellows..... | Orin C. Klock and Collins R. Stevens, Marietta, Ohio. |
| " 500,010. | Pedal Action for Organs or Pianos..... | Ernest M. Skinner, Somerville, Mass., assignor of one-half to Geo. S. Hutchings, Cambridge, Mass. |
| " 500,046. | Swell Pedal Action for Pipe Organ..... | Louis H. Schubert, Wheeling, W. Va. |
| " 500,433. | Musical Instrument..... | Herman Metzger, Chicago, Ill. |
| " 500,387. | Reed for Musical Instruments..... | Chas. A. Gregory, Montreal, Canada. |
| " 500,231. | Musical Instrument..... | John W. Darley, Jr., Schenectady, N. Y. |
| " 500,380. | Music Leaf Turner..... | Gustav A. Brackhausen, Hoboken, N. J., and Paul Riessner, Eutritsch, Germany. |
| " 500,374. | Note Plate for Music Boxes..... | Gustav A. Brackhausen, Hoboken, N. J. |
| " 500,369. | Damping Device for Music Boxes..... | Gustav A. Brackhausen, Hoboken, N. J. |
| " 500,370. | Damping Device for Music Boxes..... | Gustav A. Brackhausen, Hoboken, N. J., and Paul Riessner, Eutritsch, Germany. |
| " 500,371. | Music Box..... | Chas. S. Fowler, Minneapolis, Minn. |
| " 500,482. | Binder for Sheet Music..... | Frans Schwartz, Washington, Mo. |
| No. 502,767. | Zither..... | Louis A. Ivon, Paris, France. |
| No. 502,907. | Transposing Device for Pianos..... | Chas. J. MacRae, assigned to E. J. Piper and Heimar H. Bohlman, St. Louis, Mo. |
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Concerning Some Old Instruments.

WE of modern times boast of our advanced position in the story of civilization and of our wonderful inventions, often without much reflection with regard to the gradual development of the machinery of the life of our day. Though we see cause to regard music as the art of most modern development, it is nevertheless true that for ages the musical art has been diligently studied; and there is no more practical proof of the truth of this statement than the remarkable painstaking ingenuity displayed in the construction of the instruments in use in the olden time; that many of these did not survive is no argument against their original utility; they at least contributed to the development of the art.

Some do survive with but comparatively little alteration, and it may be noted that the instruments of brass, as the trumpet, horn and trombone, largely employing natural harmonic sounds, suffer the smallest number of changes. It has been already pointed out that musical instruments illustrate very definitely, as indeed all human inventions do, the doctrine known as the "survival of the fittest." The less useful or robust members of a family pass away, and only these instruments remain—at least in the orchestra—which fulfil the primary conditions, prompt attack, power of sustaining and terminating the sounds produced at the will of the performer. Then to some extent musical instruments cease to exist in consequence of a radical change in the conditions under which harmony is formed.

We no longer crave for the invention of different varieties of the same typical tones, but have selected, probably in obedience to the doctrine just re-stated, the best members of each family, and form our harmony by combinations of different tone qualities more than was once the rule. The flight of time touches all that is passed with the same melancholy tinge, now sad, now sweet. It is not possible to look upon a group of old musical instruments without dreams of ghostly sounds and quaint old tunes.

But on the other hand these ancient instruments tell a story of human artistic hope. They have not only given joy to human hearts long stilled, and helped to uplift the minds of those "whose souls are with the saints we trust,"

but they were the result of much patient, thoughtful toil and remain the evidence of the unchanging desire of all humanity to progress onward toward that perfection we have all faith enough to believe lies before us in the dim but gradually brightening future. The development of the family of stringed instruments significantly illustrates that approach toward simplicity which characterizes the growth of the most perfect, because in truth the most simple of the mediums of musical thought.

Students are happily well acquainted with that invaluable and unique work which embraces within its covers materials for a complete musical education, "Grove's Dictionary of Music," and have there read of the family of viols. The treble or discant, so called as carrying the most important part, the tenor, the bass or viola-de-gamba, and the double bass or violone, which to this day furnishes the pattern upon which our somewhat enlarged double basses are constructed, as the upper part of its structure supplies a distinctly convenient shape for the player. These instruments, tuned in fourths and thirds, did not allow for the grip and freedom of movement which the modern violin family provides, with their reduced number of strings, better placed, and of larger tone producing power.

To turn to wind instruments, which indeed present possibly the most interesting phase of the story of musical instrument development, the mechanism of the flute alone presents one of the most ingenious cases of instrumental evolution the art can show. Many passages written for this instrument in the scores of, say, fifty years ago could not be properly executed before the perfection of the Boehm system; a method afterward applied with less success perhaps, and certainly with less acceptance, to the oboe, clarinet and bassoon. The old flute-à-beck still lingers on in the little used flageolet.

But time was, when Mr. Pepys gossiped, when the English gentlemen of the period carried this then favorite instrument in their coat pockets. Even now, the French often term the flute-à-beck the English flute; just as another favorite type of wind instrument in this country came to be called the English horn. The flute family was once complete even with a bass flute. Mr. C. Welch in his

interesting history of the Boehm flute gives an account of the "five-foot flute," which was really four feet in length, and other specimens of the low pitched member of the family. The flute in F, called the "third flute," as playing a minor third higher than the written notes, has so far passed away that the part of it in Spohr's "Power of Sound" symphony is commonly transposed and played on the ordinary concert flute.

Very interesting are the members of the old double reed family, and largely so because of Bach's use of them. At first the ordinary oboe possessed one, then two, then three keys. Of similar construction was the oboe d'amour, playing a minor third lower than written. The "oboe da caccia" played a fifth lower than written. It had three keys, and the reed was fixed in a bent tube. A very rare instrument was the bassmusette, with a double reed fixed in a tube very like the A crook of the French horn. Space will not permit more than mention of the alto and tenor oboes. These instruments, it may, however, be noted, were made of both chamber and chapel pitch, a tone apart, as formerly used in Germany.

The various types of the lower pitched double reed instruments have, with the exception of the bassoon and the revived double bassoon, strangely passed away. The English tenoroon was once much used in this country. The German bass pommer and the grosse bass pommer were really low pitched instruments of the oboe build. The discant schalmey, or ancient German treble oboe, was a primitive instrument without keys. The racket, wurst or Faust-fagott, was a thick, double reed instrument with a rather long neck above the body of the instrument. Hence probably the French name "cervelas." This was not unlike the possibly still more ancient "bombard." There was an old bassoon called the "dolcian." One specimen exists in the Brussels Museum, with the quaint words engraved thereon:

"Der dolcin bin ich genant
Mit einem jeden wol bekannt
Der mich wil recht pfeifen
Der mos mich wol lerne greifen."

The "sourdine bass" was a kind of bassoon with a sort

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of cap, hence the name. Of exceptional interest was the growth of the clarinet and basset horn, &c. The inventor, Denner, first thought out the plan of the instrument with a compass from the low G, and this plan left a gap at the junction between the medium and upper notes; he completed the instrument from the tenor F, breaking into the upper compass at C in the third space. This instrument had two keys. The low E giving in the higher compass the note B was a latter addition.

Clarinets were made in numerous keys from an early period, but how employed in some tonalities, as in the keys of high F and D, in addition to the usual orchestral and military types, does not appear. What has become of the old Kent bugle known to our grandfathers, and so called in compliment to the Queen's father, the Duke of Kent? One can only recollect one appearance of the once favored instrument in an orchestral score, a solo in Bishop's overture to "Guy Mannering." In the old coaching days the guards of the day mails cultivated the Kent bugle, and played favorite songs of the period to beguile the time spent in traveling.

Now, even the ophicleide, the bass of the family of bugles, is nearly as extinct as the dodo. This reminds one of the still more ancient serpent, the bass of the ancient cornet family, parts for which appear in Mendelssohn's earlier scores and in certain French works; indeed the serpent may still be heard in out of the way French churches.

Of the ancient trumpet and horn space only permits the remark that they were of slightly different construction, and were cultivated with different mouthpieces than are now used. This was especially the case with the trumpet, with the result that the higher harmonics were more easily produced; hence many characteristic passages in the scores of Händel and Bach. It is curious to note the present revival of tenor oboes, tenor and bass clarinets restores with advantage to modern orchestration some of the work of the makers of ancient instruments. The tide has partly turned, and we are again growing to like the formation of harmony in more complete families of the same instrumental types.

The lesson is curiously enough being taught in the great scores of Wagner, the most advanced of modern musical magicians. Time often brings back things long banished, and so helps to prove there is nothing new under the sun. Thus, modern harmony is gaining richness in our orchestras because some old instruments in somewhat improved forms are once more finding their long lost places in the development of the musical art.—E. H. Turpin, in London "Musical News."

Manufacturers' Problem.

THE following letter was published in THE MUSICAL COURIER of September 6, and subsequently touched upon in last issue:

Letter.

Editors The Musical Courier:

With your approval we would like to insert the following in your valuable paper, believing it would be of interest to all concerned. In a recent number of THE MUSICAL COURIER appeared the opinions of the piano dealers of Ohio regarding their ability to do business without the financial help of the manufacturers.

The general idea seemed to be that the manufacturers should help them by renewals of past due obligations and in almost any way required by them.

Now we would like to hear from the manufacturers on these points, viz.:

1. Is it the duty of the manufacturers to furnish capital to dealers without it?
2. Is it to the interest of the manufacturers to do business at all with dealers without means, who are compelled to rely on the manufacturers to keep them afloat? In other words, the manufacturers to furnish everything, take all the risk and a very small share of the profits.
3. How many manufacturers are there who can do business upon such a basis?
4. The experience of all manufacturers who have done business on the consignment and renewal of dealers' obligations plan.
5. The opinions of all manufacturers as to some better methods of doing business in the future.

MANUFACTURER.

In answer to the above questions we publish a communication that bears the impress of experience, a communication that touches some of the vital questions propounded above in a vigorous style.

Answer.

ST. LOUIS, MO., September 15, 1893.

Editor of The Musical Courier:

DEAR SIR—In your issue of September 6th you ask for the opinion of piano manufacturers regarding consignment of pianos.

No. 1. Would say that it certainly is not the duty of the manufacturer to furnish pianos to dealers throughout the country who have no capital. Why? For the reason that it is against all good business principles. No other manufacturers will furnish goods to sell unless the party has some commercial standing.

No. 2. If it is to the interest of the manufacturer to do business with dealers without means, does it not invite people who cannot get credit in any other line to go into the piano business, simply because they are induced to by manufacturers to get their goods before the public who will furnish them to any one simply because he is in the music business?

No. 3. No one with safety.

No. 4. As this isn't an "experience meeting" would prefer to pass it by.

No. 5. It is my opinion that all goods manufactured in the United States can be handled and properly so by houses who have the means; then no matter what representative you have when you are represented in a representative manner; but nothing is more detrimental to a piano than to have it in the hands of a man without capital. For this reason: If there is any loss in the sale of a piano the manufacturer must lose it, as the dealer has nothing to lose. How often does it happen that the dealer writing to the manufacturer for pianos on consignment incloses with it a letter of recommendation from perhaps a half dozen good substantial men of the town in which he lives, stating "that they have known him for a number of years and have always found him to be honest and upright in his dealings, and that it is their opinion that you could not find a better representative for your goods in that vicinity?" You write back to the gentleman and ask him to have these same parties who knew him so long and so well, and are members of the same church, to go on his bond for \$1,000 and they are paralyzed in a moment, to such an extent that they cannot write their names on the bond. The sooner the piano trade is carried on in a strictly legitimate manner the better it will be for the manufacturers.

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A critical examination respectfully solicited.

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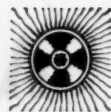
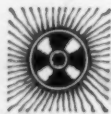
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The Piano in Its Acoustic Properties.

[Translated from the German of Siegfried Hansing for the London "Musical Opinion and Music Trade Review."]

Continued from THE MUSICAL COURIER, March 22, 1893.

For first article see May 18, 1892. For second article see August 24, 1892. For third article see November 9, 1892. For fourth article see November 30, 1892. For fifth article see December 21, 1892. For sixth article see January 4, 1893. For seventh article see January 11, 1893. For eighth article see January 18, 1893. For ninth article see January 25, 1893. For tenth article see February 15, 1893. For eleventh article see March 22, 1893. For twelfth article see May 24, 1893.

CHAPTER VIII.—DIMENSIONS OF STRINGS.

NO part of the piano lends itself more readily to abuse than the dimensions of the strings; and this arises from the fact that the various tables, according to which a correct proportion between the dimensions of the strings ought to be calculated, are in themselves so very faulty and so inconvenient to use practically, that the majority of instrument makers are afraid of employing them at all, preferring simply to copy the measurements of some finished instrument. The inevitable result is that every time such measurements are taken deviations occur, either intentionally or involuntarily. Owing to the numerous badly proportioned string dimensions which have come under my notice, it has been evident to me that a number of piano makers are imbued with the idea that the power and grandeur of the tone depend entirely upon the transverse vibrations of the strings; that therefore a string of a certain length will produce a more singing tone than a shorter string.

That, as in the case of an organ pipe, a certain law exists, according to which the dimensions of the receptacle for containing the column of air must be calculated, so too the dimensions of a piano string required to produce a certain tone can be calculated according to some given law. Now, although the comparison between a string and a column of air is not quite correct—a piano string being a sound producing while a column of air is a sound conveying body—we are nevertheless taught by the column of air that, in order to give forth a good tone a body must have a periphery proportioned to its length. Nothing is more common than to find a piano with thicker strings than usual in order to compensate for an indifferent sound board; nothing is, however, more evident than that in planning a piano the length of the strings must be proportioned to

the work that they are to do, and that their thickness (periphery) must be similarly proportioned.

The vibrations of a string depend upon its flexibility; and the shorter the string is made, or the tighter it is stretched, or the greater its thickness, the stiffer it becomes, the more it loses its flexibility. A string shortened by one half is four times as stiff; but the number of vibrations is only double those of the entire length. In order to double the vibrations, we must exert four times the power in stretching it; hence we see that the power exercised in stretching a string is in direct proportion to its stiffness. If we determine the thickness (size or periphery) of a string by its weight, we find that weight : diameter : 4 : 1. Thus if we have four strings of the same length and weight, with a fifth of the same length, but weighing as much as the other four together, we shall find that, if we subject all five to the same tension, the four will vibrate twice as rapidly as the fifth, which is four times as heavy as any of the others; while the diameter of this fifth string will be as 2 : 1 to the diameter of any of the four thin strings. Thus the vibrations diminish in direct proportion as the diameter of the string increases; this proportion, however, becomes 4 : 1 directly we substitute the weight of the string as the factor in lieu of its diameter. Of course, the strings used for this comparison must all be of one material, and not, *e. g.*, one of steel and one of brass wire. The tension, which acts directly upon the material of the strings, causes any peculiarity in the vibration to affect the longitudinal vibrations; and thus, unless the proper length and thickness of string be used, the error will be manifested in the tone.

The law which decides the length of a string is derived from the fact that the stiffness of the string is in direct proportion to the number of its vibrations. Practice teaches us that if we double the length of a string to obtain a note an octave lower the flexibility of the string is increased

be diminished sufficiently to cause its stiffness to decrease in the same ratio as its vibrations have decreased, we must shorten the length of the string of the lower octave by a quarter; but by shortening the string we increase the number of vibrations to such an extent as to raise the tone, to lower which we must reduce the tension.

As, however, the tension decreases in fourfold ratio, the flexibility of the string is again so much increased that, notwithstanding the shortening of the string, we have arrived at exactly the same point as we started from. So that we learn from these facts that the raising of the tone by the shortening of the string must be counteracted by an increase in the thickness of the same, and that for the time the tension can be omitted from our calculations. If, therefore, we regard solely the length and thickness of the string, we find that as regards weight the ratio of length to thickness is as 1 : 4; and the weight being the determining factor in this case, we need only diminish the length of the string by $\frac{1}{4}$, while we adjust its tone by increasing its thickness.

In determining the length of the strings, I select the highest note of the piano as starting point, because it requires the most delicate treatment, and is so nearly identical in all instruments as to make any existing differences unworthy of mention. The most practical length of string for C⁴ is 5 centimetres. We must, however, differentiate the natural length of a string from its actual length; *e. g.*, if the length of C⁴ is 5 centimetres, the natural length of C⁴ would be 10 centimetres, but its actual length should be one-sixteenth less; and this difference holds good in the strings of all the octaves. For instance, the actual length of C⁴ being diminished, it is furnished with a thicker string. We must, however, derive the natural length of C⁴ from the actual length of C⁴, which being 9.375 centimetres, the natural length of C³ will be 18.75 centimetres.

The following table gives the lengths for the octaves in plain strings:

| | Natural Length of String. | Differential Length. | Actual Length. |
|----------------|----------------------------------|--------------------------------------|----------------|
| C ³ | | | 5 c. m. |
| C ⁴ | $5 \times 2 = 10$ c. m. | minus $10 \div 16 = 0.625$ c. m. | = 9.375 c. m. |
| C ⁵ | $9.375 \times 2 = 18.75$ c. m. | minus $18.75 \div 16 = 1.172$ c. m. | = 17.578 c. m. |
| C ⁶ | $17.578 \times 2 = 35.156$ c. m. | minus $35.156 \div 16 = 2.2$ c. m. | = 33 c. m. |
| C ⁷ | $33 \times 2 = 66$ c. m. | minus $66 \div 16 = 4.13$ c. m. | = 61.87 c. m. |
| C | $61.87 \times 2 = 123.74$ c. m. | minus $123.74 \div 16 = 7.734$ c. m. | = 116 c. m. |
| C ₁ | $116 \times 2 = 232$ | minus $232 \div 16 = 14.5$ c. m. | = 217.5 c. m. |

fourfold, and the result is an inferiority in the quality of tone. If now we shorten the string so that its flexibility

each octave may be found by the formula $1 : 1.875 :: \text{actual}$



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strings of the piano it appears of great advantage to the quality of tone to have the actual lengths of their strings so arranged that the set forming each note shall lie somewhat closer together than they otherwise would. From C₃ to C₅ no deviation can be made from the length laid down by me

TABLE I.—LENGTH OF PLAIN STRINGS IN A PIANO ON WHICH $A_1 = 440$ VIBRATIONS.

| Ratio of the length of string from one octave to the next lower is 1.875. Ratio of length from semi-tone to semi-tone is 1.0598. | C | C \sharp | D | D \sharp | E | F | F \sharp | G | G \sharp | A | A \sharp | B |
|--|------------|------------|------------|------------|-----------|------------|------------|------------|------------|------------|------------|-------|
| | 115.86 | 109.92 | 104.33 | 88.99 | 93.88 | 89.14 | 84.60 | 80.29 | 76.18 | 72.30 | 68.61 | 65.11 |
| | C \flat | D \flat | D \sharp | E \flat | F \flat | F \sharp | G \flat | G \sharp | A \flat | A \sharp | B \flat | |
| | 61.79 | 58.63 | 55.64 | 52.80 | 50.10 | 47.54 | 45.12 | 42.82 | 40.63 | 38.56 | 36.59 | 34.72 |
| | C \sharp | D \flat | D \sharp | E \flat | F \flat | F \sharp | G \flat | G \sharp | A \flat | A \sharp | B \flat | |
| | 32.95 | 31.25 | 29.66 | 28.14 | 26.71 | 25.35 | 24.05 | 22.82 | 21.66 | 20.55 | 19.50 | 18.51 |
| | C \sharp | D \flat | D \sharp | E \flat | F \flat | F \sharp | G \flat | G \sharp | A \flat | A \sharp | B \flat | |
| | 17.57 | 16.67 | 15.82 | 15.01 | 14.25 | 13.52 | 12.83 | 12.17 | 11.55 | 10.96 | 10.40 | 9.87 |
| | C \flat | D \flat | D \sharp | E \flat | F \flat | F \sharp | G \flat | G \sharp | A \flat | A \sharp | B \flat | |
| | 9.37 | 8.89 | 8.44 | 8.01 | 7.60 | 7.21 | 6.84 | 6.49 | 6.16 | 5.85 | 5.55 | 5.26 |
| | C \sharp | | | | | | | | | | | |
| | 5 | | | | | | | | | | | |

CENTIMETERS.

TABLE II.—LENGTH OF PLAIN STRINGS IN A PIANO ON WHICH $A_1 = 437.5$ VIBRATIONS.

| Ratio of the length of strings from one octave to the next, lower from the ratio of the length from one octave to the next, lower from semitones to semitones is 1.0588. | C ₁ | C ₂ | D ₁ | D ₂ | E ₁ | F ₁ | F ₂ | G ₁ | G ₂ | A ₁ | A ₂ | B |
|--|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|---|
| 223.84 | 212.41 | 201.42 | 191.40 | 181.57 | 172.25 | 163.47 | 155.23 | 147.21 | 139.90 | 132.68 | 125.13 | |
| C | C ₂ | D | D ₂ | E | F | F ₂ | G | G ₂ | A | A ₂ | B | |
| 119.38 | 113.29 | 107.43 | 102.08 | 96.84 | 94.87 | 87.19 | 82.79 | 78.54 | 74.64 | 70.70 | 67.05 | |
| C ₁ | C ₂ | D ₁ | D ₂ | E ₁ | F ₁ | F ₂ | G ₁ | G ₂ | A ₁ | A ₂ | B ₁ | |
| 63.67 | 60.42 | 57.30 | 54.44 | 51.65 | 49.00 | 46.50 | 44.15 | 41.89 | 39.81 | 37.75 | 35.75 | |
| C ₂ | C ₂ | D ₂ | D ₂ | E ₂ | F ₂ | F ₂ | G ₂ | G ₂ | A ₂ | A ₂ | B ₂ | |
| 33.05 | 32.23 | 30.56 | 29.04 | 27.55 | 26.13 | 24.80 | 23.55 | 22.34 | 21.23 | 20.14 | 19.13 | |
| 18.11 | 17.19 | 16.31 | 15.49 | 14.69 | 13.94 | 13.23 | 12.56 | 11.91 | 11.32 | 10.94 | 10.20 | |
| C ₃ | C ₃ | D ₃ | D ₃ | E ₃ | F ₃ | F ₃ | G ₃ | G ₃ | A ₃ | A ₃ | B ₃ | |
| 9.06 | 9.17 | 8.70 | 8.26 | 7.84 | 7.44 | 7.06 | 6.70 | 6.35 | 6.04 | 5.73 | 5.44 | |
| 5.16 | | | | | | | | | | | | |

CENTIMETRES.

without producing a detrimental effect upon the quality of the tone.

(To be continued).

Western Violin Collectors.

THE coming of Remenyi has set the fiddling world of Denver agog. Not that Remenyi is the undisputed king of his profession, for half a dozen names might be mentioned that stand higher in the list of living stage performers. Sarasate, Joachim and Musin rank in a higher class than Remenyi, and yet the latter never fails to round up a comfortable fortune in the course of a concert tour across the continent.

It is probable, however, that no other public performer

upon the violin in America has aroused budding amateurs to a more lively appreciation of the powers of this most charming of all musical instruments. At the same time Remenyi is greeted with joy by another smaller but not less interesting class of citizens—the violin collectors. The great virtuoso was born with an itching for the worm-eaten remains of Cremona's masterpieces. He has gathered together in the course of his travels a choice lot of thirty violins, surpassed by few private collections of the world.

The chef d'œuvre of the assortment was picked up by Remenyi in far away South Africa. It is a Titan Stradivarius, a thing of beauty, with a superb tone, sounding clear and pure above the loudest orchestra.

It is the ambition of every violin enthusiast to own a fiddle bearing the stamp of one of the great Italian makers. A remarkable fact in connection with the sentiment is that there are collectors who do not play the instrument after it reaches their hands. Those fiddles are kept for "show." Of this class is Jervis Joslin, of Denver. Mr. Joslin is the happy possessor of the finest collection of violins west of the Mississippi River. It is a relief in these days of money getting to come into contact with a man having a genuine

"From my earliest youth I have scarcely been able to resist the temptation to follow every man who passed by with a fiddle box in his hand," remarked Mr. Joslin the other day in speaking of his infatuation for the violin. Even a cursory glance at his collection shows that his fancy has not been allowed to lie dormant. Mr. Joslin is the owner of a Stradivarius which has survived the vicissitudes of two centuries. At the command of a master the hoary headed patriarch sings like an angel. The collection embraces a score or more of beautiful and rare violins, old and new, including a fine instrument by Vuillaume, a powerful concert instrument from the hands of the celebrated maker.

Fleury, and one of the noblest samples of the product of the American violin maker, W. E. Colton. Mr. Joslin has also succeeded in getting together from all countries of the world a library of works covering almost the entire field of musical history and development.

Mr. Joslin is constantly in communication with the violin collectors of Europe, and was notified recently that there was on sale at Rome, Italy, a genuine Stradivarius, which might be had for \$7,500. In New York city two Strads sold a short time ago for \$5,000 each. The "Messiah" and Tuscan Strad changed hands in London within the past twelve months at \$10,000 apiece. The "Messiah" is the most perfect Strad in the world. It was made for Cosmo III. in

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1660, and was lost sight of until fifty years ago, when it was brought to light from the lumber room of a gentleman's residence. The instrument owes its remarkable state of preservation to its obscurity. All the great violinists of the last half century have tested its wondrous powers.

An offer of \$12,000 for the fiddle used by Paganini was refused a short time ago by the city of Genoa. W. E. Colton made the proposition.

J. B. Triplett, of this city, ranks with the highest of the land as a collector of violins. For 25 years Mr. Triplett has devoted a large portion of his time to a scientific study of the instrument from specimens of the old makers. His knowledge of the intricacies relating to the subject is remarkable. The writer never met any person who could talk violin equal to Mr. Triplett. Judging by the tests laid down by acknowledged European authorities the Triplett collection embraces a companion violin to the Guarnerius of Paganini.

This is a startling announcement, coming from a region which was a few years ago upon the frontier of the great West.

How such a treasure—bearing date 1700 and every mark of genuineness—could have escaped the experts is a question for the fraternity at some future day to decide. If the fiddle is what it appears to be it is worth in the open market \$5,000 to \$10,000.

Mr. Meyer, the well-known 'cellist of the Hungarian orchestra, has a lovely old German 'cello, with which he delights the audience when upon the program for a solo. The instrument is recognized as one of the finest of its kind in the country.

Another lover of fine violins is Fritz Thies. In earlier years Mr. Thies was quite an executant on the violin, and as an amateur has few equals in Denver to-day. He has three or four violins of rare tone and worth.

Mr. Stark, leader of the Hungarian orchestra, has an imitation Maggini 50 years old. Every music lover of Denver can attest to the delightful quality of tone and great carrying power of this instrument in the hands of such a master.

Professor Lehmann takes great pride in a noble specimen of the violin maker's art which he introduces at his performances. The instrument is pronounced by the professor and the experts as a genuine Guarnerius. It is valued at \$3,000, but \$5,000 would not tempt its owner to give up his pet fiddle.

Another genuine product of the masters is the property of Professor Paul Stoeving. The instrument—an Amati—is a perpetual source of inspiration and joy to its talented owner, who is one of the most graceful and finished violin-

ists in the United States. There is no more pleasing treat than a solo from Professor Stoeving.

Professor Horst, first violinist of the Broadway Theatre Orchestra, plays upon an Amati or a Guarnerius as fancy happens to strike him, and Mike Harris, a leading amateur player, shows to his friends with pride an instrument with an old Amati belly and a back of modern manufacture. The two parts were wedded together by Gemünder, of New York.

Dr. Brinkhaus has several rare old fiddles for which he entertains the greatest respect.

Col. H. B. Gillespie, of Aspen, is the owner of an instrument which is an heirloom of the family. "My father played on the violin for 45 years," said the colonel, "and his five sons and two daughters all took their first violin lessons on the old fiddle. There is no money that could buy it."

Colorado possesses an ideal climate for the manufacture of musical instruments. Violinists of the East taking up their residence in this State find their instruments coming apart or cracking after a few months in the dry atmosphere of the Rocky Mountain region. As a result it is found necessary to send the violins to the repairer. It is claimed that if the wood were seasoned by the natural process in the warm, dry Colorado atmosphere, instead of being baked in ovens of the factories in the moist climates near the sea level, the ideal conditions of Northern Italy would be regained. G. W. Fisk, a citizen of Greeley and a member of the original Greeley colony, arrived at this conclusion years ago, and has turned out a number of violins which are greatly appreciated by their owners. Being manufactured under the most favorable circumstances, the instruments are said to stand the changes of any climate of the world. Remenyi has one of Fisk's instruments in his collection, as has Mr. Joslin of this city.

Is it not possible that the future violin factories of the globe will be located on the eastern slope of the great Rocky Mountain divide?

The forests of Italy, which furnished the timber for the Cremonese workshops, have long since disappeared, and with them went the secrets of the Cremona varnish and the art of the seventeenth century violin makers.

In all other instruments America leads the world, and it is a question in many minds whether the high-class violins of leading American manufacturers are not equal to the renowned Italian models. In the opinion of Denver musicians who have given the subject consideration the next important step in the modern development of the violin will be the establishment of a manufactory upon a permanent basis in Colorado.—Denver "News."

The Popularity of the Banjo.

(Second paper.)

By S. S. STEWART.

AS I stated in a previous article, my correspondence with banjo students and those interested in the banjo, in various parts of the United States and other countries, is large and varied. Most of the letters received are intelligently written, and to conduct such correspondence is quite a pleasure; but, as in every other business and profession, there are "cranks," "know-it-alls" and "would-be inventors" to be met with at times, and the letters received from such sources are sometimes rarely original and amusing.

There is doubtless a vast number of patents issued by the department at Washington on so-called improvements in musical instruments of one kind or another that never reach the public, but die a natural death shortly after the patents are granted. Some of these "improvements" are practically worthless; others perhaps possessing more or less merit.

There are constantly "cranks" turning up with inventions that are to startle the world, and each aspiring inventor has the idea that it is only necessary to secure a patent and his fortune is made. Those who have never been brought into direct contact with this sort of thing would scarcely credit many letters which I could produce as being genuine, but would be inclined to class them as "Bill Nye" funnyisms, or amusing stories concocted for the comic columns of some musical publication for the amusement of its readers. The letter from which I make the following extract, however, I can assure the readers of THE MUSICAL COURIER is entirely genuine. Withholding the name and address of the writer, I give it as nearly verbatim as possible. It was received but a short time since, and the writer was quite indignant that the great merits of his invention were not at once acknowledged and praised by your humble correspondent. Here it is:

I have been playing on the old banjo for the last seventeen years, here in this place, until six weeks ago, when part of my house caught fire and I lost my banjo with it. It was an old Clarke, made with a 12½ inch head.

I have been trying to see ever since how I could get another instrument. I drove into town last week and stopped at a music store, and they had your make there, but I could not pay \$30 for one. The store man gave me your address.

I light up all the lamps around here, and my salary won't allow of my buying a fancy banjo, although my old banjo was a much louder tone than the one I saw in the store for \$30.

I started to work when I got back home, and I will try and explain to you what I did, so you will clearly know what I would like your

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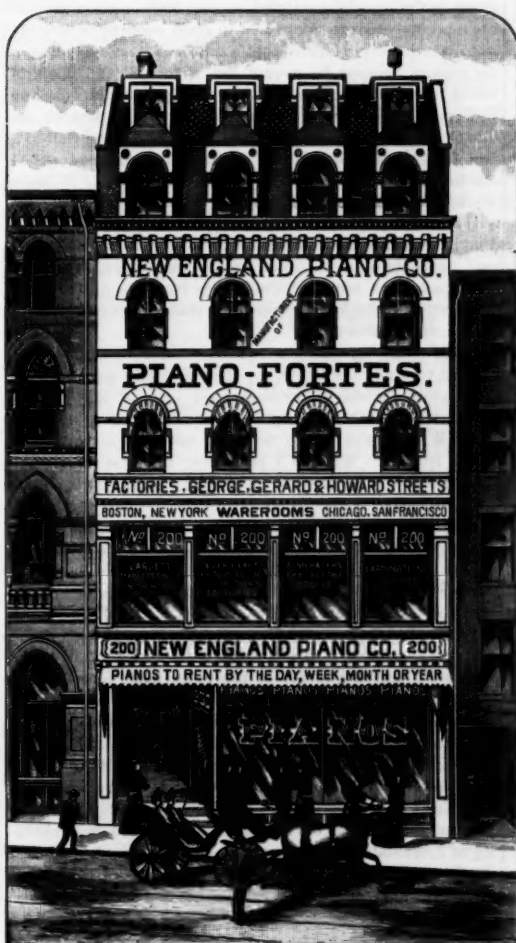
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services for. I got an old peck measure out in the barn and I knocked out the bottom of it and sawed the band in halves, and I sandpapered it all over and made it look fine.

Then I divided it off so that I could get the brackets about 1 3/4 inch from centre to centre, which make just forty-eight all around it.

I drove to town then and stopped at Foster's—that's a place where they keep second-hand goods, but everything is just as good as new there—and sold much cheaper than anywhere else; he said he would put the brackets in at \$1.50, seeing I wanted forty-eight of them, and I got a good head, calf skin, of him for 60 cents, he said it was the best that was made. I forgot to say that I told him previously that I had played on the banjo for about seventeen years. He asked me if I ever played on the stage and I told him I did, and that I played in the Town Hall at — a number of different times, that was why, he said, he always made a discount to old players.

He didn't know what would be the thing to polish the banjo hoop with, but thought carriage varnish was the most suitable, so I put that on. But I had an awful old job to get the head on, it took Mr. Wilkins (he is the grocery man down at the crossing) and myself. He got his two knees down on the hoop, while I hammered down the other half, and how we did sweat, gosh! but the hardest part is over now, for the neck or arm won't be so difficult to make, but since I finished the head part I have struck a grand idea in improvements in banjo making.

I kept awake the other night after I got into bed, and could not sleep until I had worked out the idea, and this, Mr. Stewart, is what I have represented in the enclosed sketches. You will readily see by them the useful improvements I suggest, and which I think I can get patented at Washington, as I have shown it to different music store people, and they all thought it to be the best thing of the kind they had seen for banjo improvement, and for me to write to you about it for suggestions to make, and that you would be the best to rely on.

I will explain the object of my improvement, which I call the Echo Vibrating Air Chamber Banjo, as I found out from those that sell banjos that this would be the most correct term for mine. One gentleman said the nearest thing of the kind that he had ever seen was a Mr. Edgar Dobson's make, of New York, only that mine was differently constructed, and far superior to his, as the arm can be made of thin brass sheets of about one-sixteenth inch thickness, with the raised frets blazed on.

They say my strongest claim I could make in the patent would be the cold air chamber, as shown clearly in the sketch I have made. What I propose is casting the band or head of banjo out of bronze metal, the desired size, and brazing the arm on to the said head afterward, then the whole nickel plated, which would give a handsome effect, and the echo vibrating air chamber will give a much more carrying tone than the old-fashioned style banjo.

Another great improvement, the left hand will always be kept cool when fingering the neck. I have shown the five small holes under the neck or arm, but they could just as well be on the side and could act as position marks for the frets and would always be in sight. Of course you are well aware, Mr. Stewart, the great trouble on the old Clarke banjo, especially in the summer time in this respect, and again, the metal fingerboard will be much better in making slides up and down the neck.

Now that I have informed you of my great advancement for the banjo, it takes men of yearly experience to see what is needed the most nowadays; you will kindly furnish me with your view in regard to it, or consult with those you have dealings with, and let me know your suggestions on any details that could add to it.

The more I have shown this to people the more I am inclined to think I have got to the top round of the ladder. Mr. Stewart you will see there is money in it, and now is your time to act.

Let me know what claim would be the best to make in patent, also what the cost would be to take out one. You can keep the sketch as I have the original one with date on. Let me know what is the best thing to polish the banjo arm I am making for banjo. I put carriage varnish on head, but Mr. Wilkins thinks white shellac would be better.

The great mistake this inventor seems to have made is the omission of an ice reservoir and fanning attachment for generating and circulating the cool air through the chamber. A wag was once telling an old lady that in a certain country he had visited it was so hot that it became necessary to feed cracked ice to the hens in order to prevent the laying of boiled eggs. His auditor seemed to be thinking intently for a time, when she suddenly brightened up and replied with the following query: "If it's so hot as all that, where do you get the ice in that country?"

Would-be inventors, not being confined solely to the banjo business, cannot reflect discredit upon our fraternity

specifically; as said before, they infest every line of business.

Another curious class are the thoughtless and superficial. For instance, in my mail recently was a beautifully written letter from a party who wanted to have made to order a guitar so constructed that the first five or six frets of the finger board would come closer together than was usually the case; the other frets to be left as commonly the custom. Here was a suggestion that fixed laws should be set at variance, or a musical scale be constructed in direct violation to all known laws of acoustics. Happily I am not a guitar manufacturer, and therefore was enabled to avoid any lengthy explanatory correspondence in this case.

Sometimes people will want to have banjos made with certain alterations from the original plan, that seem absurd to the experienced manufacturer. One party wants to have the ebony fingerboard of a proposed banjo sent to him by mail, in order that he may inlay some original pearl design therein, when he is to return it to be glued to the banjo neck. When we consider how necessary it is to have the ebony strip glued to the basis of the neck long in advance of the time of its final completion, in order to avoid the annoyance of warping after the instrument has been finished, such suggestions appear very absurd. However, one cannot expect that every one interested in the banjo or guitar has given so much attention to the subject that he knows all he should know about it. Even persons who carry in their pockets watches costing \$200 or more are not always competent to keep them in good running order. It not infrequently happens that a man will leave his watch for repairs because he cannot get it to run, and upon its being wound up it is found to be running as usual. Just so it is with a banjo player when he forgets to stretch the head on a new banjo, and finding its tone getting dull in a few days he declares that all the tone has dropped out of the instrument and returns it to the manufacturer to have it repaired. In another instance it is the strings. He thinks the frets have somehow gotten false, not knowing that gut strings are quite as apt to be of uneven thickness, and hence false, as to be of even thickness and true. Or perhaps he has removed the bridge from the instrument, and putting it back gets it one half inch out of place, with a like result, false notes.

A few years ago there was little chance for anyone who wished to study the banjo, for the few books published as instructors for the instrument gave little if any general information. When a beginner got a false string he could not tell what was wrong with the notes he attempted to pluck from it. Well do I remember my first experience with a banjo. It was a "tack head" affair, strung with guitar strings. I had "Phil. Rice's and Winner's" "Banjo Methods," and I opened one of them at the beginning, and, seating myself at a piano, attempted to pull the strings up to the notes indicated. The neck of the "tub" began to creak and bend, when suddenly I heard a snap, and at the same time received a stinging blow on the hand. Looking downward and about me, I saw that the piece of wire which had been used to fasten the tail-piece had parted. The bridge I found in a corner of the room, some feet distant. I have no doubt that hundreds of others have experienced the same difficulties. I was familiar with the rudiments of music as applied to the violin, piano, &c., but I found difficulty in applying the same to the banjo, and at the same time follow the course of instruction laid down in such books as I have mentioned. I will venture to say that more general information on the banjo is contained in the catalogue I circulate free of charge to-day than was to be found in all the instruction books taken together at the time I have reference to.

With the advance in the arts of banjo making and banjo playing, musical literature as adapted to the banjo goes hand in hand. Those who have any desire to make a practical study of the instrument to-day have not the great difficulties to block the way that we had to contend with in our early days. Good books can now be had, and plenty of suitable music, and they do not cost any great amount of money.

It is not so very long ago that we used to see the advertisements of "Great Professional Banjos," &c. This term has happily now been changed to "Concert Banjos." A certain professor used to advertise his "Great Stage and Parlor Banjos," which style was paraphrased by me as the "Great Stage and Wagon Banjos," until finally such absurd terms were discontinued.

Many banjos advertised and sold by different pretended makers were so much alike in general appearance and make up, that a careful observation led one to believe the "different makes" emanated from one and the same manufacturer—which was often the case. The most striking point of merit advanced for such instruments by their sellers, was the great number of brackets and screws that surrounded the rim of each instrument.

At length some enterprising manufacturer struck a rich vein of humor by having a very large quantity of cheap brackets made, and entering into the large operation of making banjos in lots of 1,000, each instrument having thirty-eight of these attachments. The outcome was the "thirty-eight bracket banjo," which soon flooded the cheap music stores and pawnbrokers' establishments throughout this country. These instruments were dubbed "Hock Shop Banjos," and soon took their places in line with the cheap "trade fiddles" that so largely flooded the market. Finding the thirty-eight bracket affair a "good seller," other factories began turning out the same kind of stock, only making and selling them a little cheaper. Prices were cut, and cut again, until all profit on such sales was extinguished, and the reputation of the instruments becoming so firmly established as "N. G.," little is heard of this class of instruments to-day except from small country towns and villages, where the sound of a really good banjo has not yet been heard.

Many jobbers and manufacturers to-day continue to advertise what they call a "Piccolo Banjo," having a rim 8 inches in diameter. Those who do not know what a piccolo banjo is purchase one of these instruments on account of its cheapness, and then no wonder that they complain of the piccolo banjo parts in printed music for banjo orchestra or banjo clubs. An 8 inch rim banjo cannot be tuned to the required pitch, and really has no right to the name. Therefore when a new club organizes it is far better to obtain instruments from a maker of reputation, and one who thoroughly understands the uses to which each instrument is to be put. The piccolo banjo is a brilliant instrument, and almost indispensable in a well organized banjo club, but it is necessary to have the right kind of instrument, together with music that is correctly arranged, in order to produce good results.

Time and time again I have played the banjo for persons who never before heard the instrument properly played; many of whom had never heard the sound of a good banjo, but only what we now term "tubs." The result has always been the same—they were astonished and pleased. I am well aware of the fact that even in here, in my own city of Philadelphia, there are thousands who have not yet been made acquainted with the musical tones of a well made and well played banjo.

The past four or five years have brought the instrument much nearer to that plane which it is sooner or later bound to occupy, and with such truly good teachers as Thomas J. Armstrong, Paul Eno and others in our city, much will doubtless be accomplished in the near future.

The Hamilton Banjo, Mandolin and Guitar Club, of this city, under the able direction of Mr. Eno, has become one of our most popular and attractive clubs, having been awarded first prize at the well-known prize concerts given in January of the years '92 and '93. With a few more such organizations as this, and a few more solo performers on the banjo, such as E. M. Hall, Geo. L. Lansing, A. A. Farland, W. A. Huntley, R. R. Brooks, Geo. W. Gregory, Paul Eno and others we feel the future of the only native American instrument assured.



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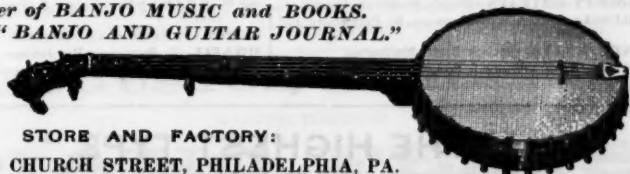
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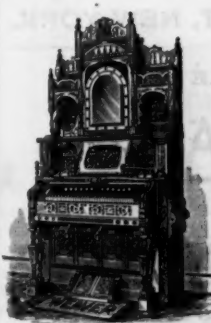
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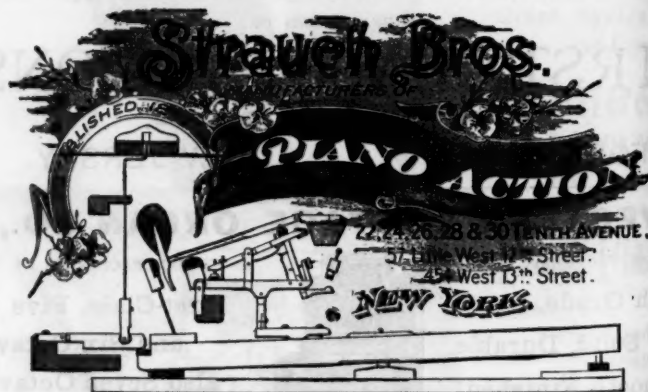
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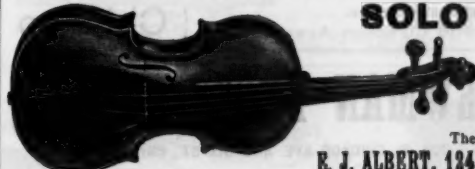
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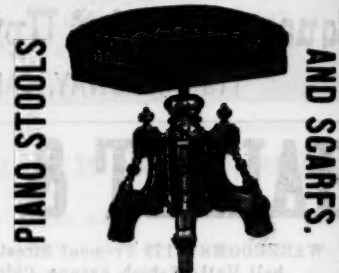
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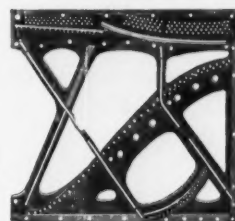
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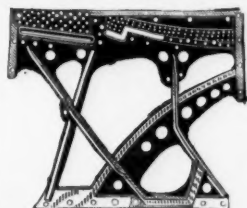
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